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Marc *Tiger* (178)

The Blue Rider Group

An exhibition organized with the Edinburgh Festival Society
by the Arts Council of Great Britain

The Tate Gallery · 30 September to 30 October 1960

Foreword

The series of exhibitions so far presented at the Edinburgh Festival has given ample recognition to masters of the French school, and since recent criticism and recent developments in painting have clearly shown that the creative impulses of the present generation derive as much from Munich as from Paris, it is hoped that this exhibition—the first of its kind to be held in this country—will help to redress a long-standing debt to a group of artists who, apart from being among the prime movers of the now world-wide abstract movement, looked with a fresh eye at the possibilities of realism.

An exhibition of the *Blaue Reiter* was considered some years ago by the Arts Council, and its present organizer, Dr H. K. Röthel was approached by Mr Philip James, who was at that time the Council's Director of Art. In its preparation the most cordial and generous help has been received from our German colleagues and the representatives of the Government of the Federal Republic. His Excellency the German Ambassador and Baroness von Herwarth, as well as lending from their own collection, have maintained a close interest in its progress, while Dr E. Gürster, formerly Cultural Counsellor at the German Embassy, was closely concerned with its inception. We are also grateful to Dr Brigitte Lohmeyer, First Secretary, for her valuable help. Dr H. K. Röthel, Director of the Städtische Gallery and Lenbach Gallery, Munich, has selected the pictures and prepared and written the introduction to the catalogue, and our indebtedness to him is very great. A large proportion of the pictures in the exhibition come from friends of the artists. Felix Klee has lent paintings by Marc, and Paul Werefkin pictures from his father's collection. From the Städtische Gallery and Lenbach Gallery, Munich, come a number of works which were given to them by Gabriele Münter, and which she and Kandinsky had originally received as gifts from their arist friends. There are also pictures by Macke lent by the Macke family.

As in the past our thanks are due to the Director and Trustees of the Tate Gallery who have generously provided space for the London showing of the exhibition.

G. W.

The organizers of the exhibition would like to record their gratitude to those named below who, by the loan of pictures or in other ways, have given invaluable help in its preparation.

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Much of the text of this catalogue has been taken from Modern German Painting *by H. K. Röthel, published by Eyre and Spottiswoode and translated by Desmond and Louise Clayton*

Introduction

by H. K. RÖTHEL

'Who wishes to be creative . . . must first blast and destroy accepted values'

However much the truth of these words of Friedrich Nietzsche may be doubted, they must be accepted on historical grounds as having provided a beacon for the artistic revolution at the beginning of the twentieth century. Possessed by a wonderful *élan vital*, the modern artists felt themselves to be destroyers of the conventions surrounding them, and at the same time augurs of new and unknown values. This holds true for the Fauves and the Cubists of France as well as for the Futurists of Italy. In Germany it was the members of the *Brücke* and the *Blaue Reiter* artists whose achievements provided the foundations for the development of painting during the last fifty years. The moderns did not only fight against traditional art forms, a new consciousness formed the basis of their attitude, and they believed that only in conjunction with the problem of human existence could the artistic problems be solved. As a result the work of art takes on a completely different importance in relation to life. It is no longer commentary, a window into an imagined world; it seems to have escaped from traditional aesthetic limitations and appears to have gained a directness and an autonomy all of its own. Robbed of its representative function in religion, expelled from its secure position within the social hierarchy, it loses its illusionary character and becomes the direct, personal expression of its creator. It encounters a new society which is bound neither by sociology nor cult. Almost without cause, without transition, and without hypocrisy, the new world of colour and form appears, and with what brightness and with what directness is the beauty of modern painting revealed!

Manet's paintings, and those of the Impressionists, too, were still full of opposing tensions between the creative artist and the world; they still belong to the classical sphere of the 'representative' arts. The question of 'how' in the reproduction of the motif still takes first place. Cézanne occupies a unique position.

The new idea, however, that distinguishes all modern art from that of the past 500 years is that the mere reproduction of existing objects and contents is replaced by the creation of pure forms, which, objective or not, as such, become expressions of beauty. The autonomy of the work of art, however, brings with it a change in the relationship between the spectator and the creation. Arbitrary aesthetic pleasure, through the medium of a refined sensitivity for formal values is replaced by a personal participation provoked by the work of art.

In the history of the *Brücke*, Ernst Kirchner said, 'With the belief in a development, in a new generation of creators as well as of spectators, we call upon youth to rally, to fight for elbow room and for the right to live our own lives, away from the established older artists. All those belong to us who reproduce, direct and unadulterated, that which urges them to create.' This is not an aesthetic programme, it is no theoretical manifesto, not even an artistic credo in its narrower sense. It is the expression of a new consciousness of life. Artists confronted the anaemic intellectualism of a civilization self-complacently preening itself while threatened with suffocation in the materialism of a utilitarian belief in progress, with the belief in a new world, which, to them (to quote Nietzsche) still seemed 'abundant in beauty, strangeness, doubt, horror, and divinity'. Like Zarathustra they felt themselves 'premature children of a yet unproved future'. And despite the confusion, contradiction, and desperate need which made their first steps in the new direction so difficult, they were nevertheless convinced that through their work they would 'create symbols which could take their place on the altars of the future intellectual religion'. When Franz Marc wrote these words in the *Blaue Reiter* Almanac he felt himself of one mind with the avant-gardist exponents of a new art of expression, to whose representatives, in his opinion, the Italian

Futurists belonged just as much as Picasso, Chagall and the members of the *Brücke*.

The Futurists, with their iconoclastic ideas, had displayed an almost hectic fanaticism. Exciting though their artistic language was, and despite the fact that their cultural criticism must be considered symptomatic of the then European situation, the extremism of their views was not so intimately related to the national temperament as were those of the Germans with Expressionism. The influence of their work was limited. In contrast to this the aspirations of the Fauves, the French 'Savages', fused with the great artistic tradition of France, that happy country where even the most savage outsiders still preserve enough *raison* to allow their future inclusion in the spiritual Pantheon of their nation. Let us take Matisse, for example: 'What I strive for, above all, is expression.' That could just as easily have been said by the German Expressionists. But despite the solidarity of their intentions, despite the great similarity even in form, Matisse's art always retained that grain of *contenance* and that decorum that the German 'savages' were fated to lose because they cherished more adventurous ambitions. In Germany, however, as has already been mentioned, Expressionism was at first a general term for all non-Impressionist, or more accurately, all anti-Impressionist art; it was retained as a slogan for a long time. Not altogether unjustifiably. For in spite of all the differences that had in the meantime become evident, the artists of the *Brücke* and of the *Blaue Reiter* still had in common their cultural criticism, their faithful belief in a new world, their rejection of Impressionism, which they considered materialistic, and the vigour with which they strove towards their goal.

The Expressionism of the *Brücke* was in some ways a product of North German Protestantism. The mode of expression used by the members of the *Blaue Reiter*, saturated in the spirit of Nietzsche, was based on the same principles, even though their headquarters were in Munich. But however closely related their exordium might have been, wavering between despair and hope, the artistic results were entirely different. The two groups were united in their renunciation of the 'easy enjoyment of a romantic retrospection'; in their rejection of the 'vainglorious progressiveness of positivism'; and not last in their resistance against the 'rationalistic arrogance and frivolity' and the 'mendaciousness of European morale'. Their hate was directed especially against the 'emptiness of art routine, which isolates the artist just as much as it does the work of art'. But whereas the *Brücke* members eruptively produced their passionate work from the depths of primitive emotion, the *Blaue Reiter* artists gained, through the speculative efforts of Kandinsky and the religious ethos of Franz Marc, a certain spiritual quality foreign to the other group. The *Brücke* followers did not talk, they painted. Their works are like an outcry. The members of the *Blaue Reiter*, however, started from the intellect, they analysed, philosophized. They were just as much interested in religious questions as in the developments in modern music, in the theatre, and in literature. Their curiosity in the startling discoveries of modern natural science, which, of course, they felt rather than considered, convinced them *a priori* that they were pioneering truth-seekers. What they heard about those sciences, actually so remote from them, was not however the basis of their work as has been claimed. But as the pioneers of a new world, as they felt themselves to be, they instinctively sensed something of the significance of the scientific revolution. They welcomed these discoveries as confirmation of the fact that the old world which they sought to overthrow was also 'scientifically' unsound. Thus the *Blaue Reiter* artists were conscious of being on the brink of a dangerous future and they were courageously prepared to carry their share of responsibility. That imparted the glory of young heroes to them: 'Many who are not filled with an inner passion will freeze and withdraw to the ruins of their memories' (Franz Marc).

Apart from their artistic aims, and apart from the ethos, the spiritual quality, and their characteristic confidence, the *Blaue Reiter* artists differed from the *Brücke* group above all in that they did not pursue a communal existence. Munich, that Janus-faced city, where rural life and cosmopolitanism peacefully mingle, was the meeting ground of those artists, who, varied as they were by background and education, first proclaimed their unity in the 'New Artists' Association' and later in the activities of the *Blaue Reiter*. During the last decade of the nineteenth century new forces were already stirring, with the result that Munich's fame as a cradle of the arts no longer rested on the legendary era of Ludwig I. The realm of the powerful leading artist, Franz von Lenbach, was considerably shaken by the forming of the Secession in 1893 (the same year in which Thomas Mann moved to Munich). Franz von Stuck, Fritz von Uhde and Gotthard Kühl were among the leaders of the new group. Arnold Böcklin, Lovis Corinth, Max Liebermann, Mx Slevogt, Wilhelm Trübner and Adolf Hölzel exhibited in the Secession's first show in Prinzregentenstrasse. At the same time Hermann Obrist displayed his embroideries. They were dainty floral ornaments which obviously rejected Renaissance eclecticism: *art nouveau* put forth its first shoots. In 1894 Otto Eckmann had his paintings publicly auctioned. He called them ironically his 'artistic legacy'. Easel painting in the old style was to be buried once and for all. The magazine *Pan* (1895-1900), the aptly named *Jugend*

(Youth) and *Simplicissimus* appeared in Munich (the two latter since 1896). In 1898 August Endell designed his fantastic facade ornament for the Elvira Photographic Studio, and in 1901, Richard Riemerschmid built the Munich *Schauspielhaus*, which still must be considered as one of the most successful theatre buildings in the world.

The fermenting atmosphere of Munich during the nineties attracted art-smitten youths from Chicago to Moscow to the banks of the Isar. In 1896 Alexej von Jawlensky came with Marianne von Werefkin; Kandinsky followed in 1897; they studied with Anton Azbé. In 1898 Kubin and Klee arrived. Then Bechtejeff and the Burljuk brothers joined the Russian colony—to mention only the names of the most important artists who joined the intimate circle of the *Blaue Reiter*. In 1909 Kandinsky, with his Russian friends and Gabriele Münter, Adolf Erbslöh, Alexander Kanoldt, and others, formed the 'New Artists' Association'. Their first exhibition took place that winter. A rather confused pamphlet issued at the foundation of the group was reprinted in the foreword to the catalogue. The group believed that the artist, apart from the impressions he receives from the objective world, should continually be gathering inner experience, and this total experience, freed of all irrelevance, should be formed into a new artistic synthesis. That was an old, romantic tune and a very tame slogan for the painting of the future. Seen in relation to the artistic situation of that time and to later events, it meant the rejection of naturalistic *plein-air* painting, that form of German Impressionism which was cultivated by the Secession. At the second exhibition, held in the following year, Braque, Kees van Dongen, Picasso, Rouault, and Vlaminck appear as guests. Le Fauconnier and Pierre Paul Girieud had become members. The international flavour was nothing new; it was in keeping with an old tradition of the *Glaspalast*, the famous exhibition hall in Munich. This exhibition, however, provided the first international survey of the new movement. Burljuk in his foreword proclaimed the 'spiritual relationship' with Cézanne, Gauguin, van Gogh, Matisse and Picasso. The 'archaic' and the 'wonderful fairy-tale world of Scythian plastic art' were evoked; civilized refinement was to be confronted with the naive. It was felt that greatness of pure form was to be found in the works of the primitives rather than in those of the leading masters of the day. They attacked the adventitious character of their motifs and their unnecessary thoroughness in the execution of details. They missed above all what they called the 'spiritual experience', a quality that Kandinsky was later to call 'the spiritual in art'. In the foreword to the catalogue of this exhibition, Kandinsky defined more clearly than in any other of his writings the content and form of his artistic aims—though characteristically with a question mark: 'The communication of what is secret—by means of a secret—is not that the content?' This sentence should presage future events.

The preparations for the 1911 exhibition led to a split in the New Artists' Association. In accordance with the regulations Kandinsky demanded that his works should not be submitted to the jury. As this request was not agreed to, Kandinsky Münter, Kubin and Franz Marc withdrew from the group. This step was not the result of hurt ambitious pride, as artists' quarrels so often are. It was both artistically sensible and necessary. At the tea table in Marja Marc's house in Sindelsdorf, the little storm troop gave itself its name, this name which still appears to be full of yearning and stormy courage: *Der Blaue Reiter* (The Blue Rider). In fact this name meant only the editorial staff (Kandinsky and Marc) of an art almanac which, as such, published only one volume dedicated to Hugo von Tschudi, 1912, and organized two exhibitions in Munich.

The first exhibition organized by the *Blaue Reiter* took place in the Arco-Palais in Munich. It consisted of forty-three pictures and lasted only three weeks. Apart from Kandinsky, Marc and Münter, works by Burljuk, Macke, Campendonck and Jean Niestlé were exhibited. Jawlensky and Werefkin, although artistically and personally closely connected with the *Blaue Reiter*, did not participate. Among the foreigners represented, Henri Rousseau, who had died the previous year, and the contemporary cobelligerent Delaunay, took first place. Arnold Schönberg, the musician, was also represented by three works. The second exhibition, arranged a few months later (March-April 1912) consisted only of graphic art. All the *Brücke* members were included as well as Klee, Arp, Braque, Derain, Malewitsch, Morgner, Nolde and Picasso. This exhibition was anything but stylistically consistent; but the *avant-garde* which was everywhere to triumph over nationalism had declared its solidarity.

But what were the artistic results?

The group of Russian artists had brought with them from their remote homeland (which later was to influence Rilke and Barlach so deeply) a strange spiritual ethos. They combined a revolutionary pathos with an introversion of emotions. In 1904 Kandinsky's meeting with the symbolism of the West produced an art of sophisticated fairy-tale illustration; thus, for example in *Poésies sans Paroles*, a popular balladic element is mixed with the conscious curves of an Aubrey Beardsley. In the same period a consolidation of his impressionist technique took place: his patches of colour which up till then had been stippled were now formally controlled in the style of Signac and appear

slightly sharpened in tone. The motifs, which are mainly landscapes, lack emotional content—it seems as if the artist had to catch up on the course of European painting since Cézanne. In the Murnau period the creative character of his work becomes a law unto itself. A painting of a tree trunk, for example, may still resemble its natural appearance but, at the same time, loses its representational value. The colour scale has become an independent element of the picture's organism. In 1908 Kandinsky and Gabriele Münter acquired a house in Murnau; at the same time Jawlensky moved there with Marianne von Werefkin. They all had made themselves acquainted with the state of flux in European painting. But in Murnau where they could look at the great mountain range, and live so close to the beloved waters of Lake Staffel, in the pleasant foothills of the Bavarian Alps, everything to be learnt and sought-after seemed to be forgotten. Somewhere in their artistic consciousness memories of Russian folk art encountered Bavarian Hinterglasbilder which they could still see being painted in the traditional style in Murnau. The colourful dreams of youth unexpectedly came across an ancient practice long perfected. It is true that Matisse influenced them indirectly through his emancipation of colour. But these darksome landscapes that were now painted with such verve by Kandinsky, Münter and Jawlensky are in their naïveté, their brilliant freshness, their simplicity and depth, original creations. They opened the march for the *Blaue Reiter*. What Kandinsky worked out step by step with much reflection seems to have been achieved with all the force of her naïve self-reliance, almost playfully, by Gabriele Münter in one happy moment. Jawlensky's approach had much in common with Münter's. Even he, the former captain of a Russian grenadier regiment, created more freely, was less controlled and complicated than the methodical Kandinsky. But it was he who followed in Münter's footsteps rather than the reverse. Areas of strong and deep colour, outlined in black, represent mountains, fields, trees and houses. The brush technique is fast and relaxed, often refreshingly carefree; the pictures seem improvised, like inspirations of a happy moment. The character of these paintings is determined not by the compact instrumentation of the traditional palette, not by endless nuances of light and shade, the variety of foliage, grass, and branches, but by the harmony of tones independent of sculptural factors, and by an accentuation of the form. It is not true to say that the 'essence' of the Bavarian landscape has been given shape by these works just because the artists have succeeded in reducing the multiplicity of the visible world to a few optical formulae. They are pictures that daringly reject naturalistic pictorial representation; their importance lies in their expression of a simple and deep feeling that is reflected in nature. This applies above all to Münter and Jawlensky. Münter had already found her artistic province, and it was to remain practically unchanged. Jawlensky developed in a strange manner through his contact with the *Bauhaus*, which is reflected in his many variations on two themes—the landscape and the human face. But on closer examination how complicated are Kandinsky's pictures of this early Murnau period! Although his paintings are less emotional than Münter's and Jawlensky's works, less warm and radiant, his colour composition is more accomplished and daring. Taut patches of red, in contrast to the dispersed cold green of a tree shape, form here explosive centres of energy. The brush stroke, sometimes stippled, sometimes in controlled parallel lines, is subordinated in length, direction, strength, and liveliness to the organization of the painting. That was inherited straight from Cézanne. One can sense in these pictures the future still fettered, but impatiently striving to free itself.

In addition to the landscapes, Kandinsky also produced, about 1910, a series of pictures which he called *Improvisations*, strange colourful tapestries that tell of riders, cupolas and women, of swords and goblets; they are like songs without words which express old feelings in new tunes, the content never quite comprehensible, never unequivocally described, iridescent like an old legend. Some pictures from this period, due to their subjects, have a certain sentimental paleness about them, a smack of sophisticated *art nouveau*. One should not lose sight of his earlier subjects when judging the possible content of Kandinsky's later works. Despite their abstract quality they still retain a good proportion of his youthful ideas. However that may be, the formal development seen in its infancy in the *Improvisations* is of great importance for the conquest of a new world of forms. If one tries to define his aims as simply as possible, one might say: tenderness was no longer to be restricted to the genre-like representation of an embrace, nor movement to the concrete portrayal of a dance. The endless realm of spiritual half tones, from the ominous and inarticulate to the robust *tutti furiosi*, was to be given artistic shape through the purely abstract vibration of colour and form. This, however, was no mere logical development or theory such as had been cherished by romantics like Philipp Otto Runge and Novalis. It was a spontaneous and direct approach to art. It needed all Kandinsky's self devotion to realize what had never been achieved before.

Kandinsky had told Gabriele Münter as early as 1905, long before he had grasped his artistic aims, that even as a student he had already found the subject matter of painting more of a disturbance than a help. The basic conditions necessary for abstract painting had already been created by the

colour experiments and the work on composition problems of the Neo-Impressionists. Looking back, van Gogh and Seurat had already started to come to grips with these problems that were later to be solved by Kandinsky as a morphological consequence. There had been many concrete attempts in the direction of abstract painting; in Munich Hölzel had tested artistic mediums for their independent values, though more by way of experiment. Endell had theorized about them. The Munich Jugendstil was Kandinsky's most important and at the same time most dangerous forerunner. One only needs to recall the independent power of line as had been formulated by van de Velde: 'A line is a force, borrowing its power from the energy of the draughtsman.' This provided a fruitful beginning. Nobody was more aware than Kandinsky of the danger of petrifaction at the ornamental stage, and his development quite distinctly shows that he avoided this short circuit inherent in abstract art. Kandinsky himself mentioned the preliminary stages through which he passed: having seen one of Monet's *Haystacks* at the Impressionists' Exhibition in Moscow, he unconsciously came to the conclusion that 'the object was no longer an inevitable element of a picture.' Wagner's *Lohengrin* made a lasting aesthetic impression on him. 'I saw all my colours; they stood before my eyes. Wild, almost crazy lines drew themselves before me . . . I realized that art in general is much more powerful than I had thought, and that painting could develop the same kind of powers that music possessed.' And finally, as he said in his *Reminiscences*, it was the news of the 'splitting of the atom' that made him believe that science was destroyed. 'Everything became insecure, shaky and soft.'

What distinguishes Kandinsky's abstract work produced before the First World War from all earlier attempts of a similar kind is the convincing artistic result. They were, quite evidently, pictures, not experiments. In those years, Kandinsky was realizing his ideas with passionate verve, stimulated by the thought that he was conquering a new world. All his works of that period are the 'abstract expressions' of wild animation, explosive in the seething upsurge of the forms, in the dynamic tension of the colours. They closely resemble the works of the *Brücke* artists in their vitality. One can follow step by step the way in which the subject is effaced in these pictures. Certain abbreviated signs appear. The frequently repeated three parallel black lines are an example. They are a rudimentary form of the troika (in bird's-eye view). Certainly, this configuration does not 'mean' a troika; it is a paraphrase. There are a number of such fragments that have ended in hieroglyphic form: riders, water, saints, and the cupolas of Moscow. Although these signs as such are unknown to the uninitiated spectator, he senses the import of the message. Kandinsky's early non-objective pictures possess such a high degree of artistic conviction because the vital experience is still present, no matter how cryptically formulated. It is sensible but not tangible. The gap between the content and the form was however to become a battlefield for uncontrolled interpretations. For this intangibility was as attractive as the forbidden fruit. And as the usual instruments of interpretation are no longer sufficient, the spectator becomes a poetaster and can assume that the 'magic', the 'mystic', even the 'cosmic', have become the content of the pictures. That is not true. As has already been hinted, it is the representation of certain indefinite phenomena, which by their very nature cannot be depicted with exactness but which can nevertheless be completed by the spectator through a kind of sensitive optical communion.

Kandinsky's early abstract paintings are the climax of his work. He was forty-eight years old at the outbreak of the First World War. After abstract art had been created by the effacement of the subject matter, he approached the resulting questions almost from the opposite point of view. He tried to create a grammar of painting. In his research on the basic principles of colour and form he was to be supported by the members of the *Bauhaus*.

In Munich Franz Marc was his most understanding friend, who by good advice and creative assistance, helped to bring about the great change in modern German painting.

A native of Munich, he first wanted to study philosophy, then theology. After having completed his military service, however, he changed his mind and became a painter like his father. His studies with Hackl and Diez in Munich brought him no satisfaction. An extreme emotional sensitivity and a fear of life aggravated his restlessness and scepticism. This psychological condition provided the right basis for the study of Nietzsche, whose influence can be discerned in all Marc's thought and in his style of writing. His artistry was not founded on craftsmanship although the vivacious sketches of his youth must be accepted as proofs of a promising talent. He shows early signs of looking beyond mere picture-making. A notable success with an exhibition of naturalistic animal pictures did not prevent him from trying to get away from the 'arbitrariness of colour'. Behind this turning away from 'desultory fumbling with light' was a demand for a criterion in art which should be quite different from anything taught before. 'Consider my friends, what pictures are; materialization in a different place.' ('*Erkennt, meine Freunde, was Bilder sind: das Auftauchen an einem anderen Ort.*')

As far as the pictorial effect is concerned, how-

ever, in order to overcome the 'arbitrariness of colour' a form of expression must be sought in which colour through its latent magic power should appear as definite and unambiguous as possible. One should mention that these are not objective laws, but subjective truths, the value of which was limited by space and time. Certainly they were truths, the importance of which may be compared to Goethe's theory of colour.

In 1910 Franz Marc discovered the New Artists' Association. Here were the people of his own mind whom he needed and had been looking for. He became a member. And when Kandinsky left the group Marc, as has already been said, was among the few that followed him. The almanac had already been planned before this happened; it was to be 'the organ of all the new and genuine ideas of our days'. Then followed the *Blaue Reiter* Exhibition.

Marc loved animals. He had a good friend in his dog 'Schlick'; he kept deer in his garden. 'The impious people around me (above all the men),' he wrote during the war, 'do not arouse my real feelings, while the animal's innocent attitude towards life evokes all that is good in me.'

With Franciscan devotion he turned to the animal world. There he recognized the pure creation that fulfilled its destiny in sacrifice. Thus he did not see his animals with the eyes of a stalker; he rather stripped them of the adventitiousness of their natural existence in his paintings and elevated them to the sphere of sacred legends. His pictures are like the celebration of a message full of hope. The solemnity of the colours, the pure concord between the animals' bodies and the surrounding landscapes, and the simple greatness of the lyric atmosphere, create a kind of fairy paradise, in which the animal, transfigured by its participation in the universe, becomes the expression of a religious feeling. Franz Marc painted animals neither as 'existences', nor as 'symbols'. It is the aura of innocence emanating from the animal, the purity and goodness, which is given expression in his pictures. Blue, red, and yellow horses, red deer —in their intrinsic, joyful colourfulness which nevertheless does not exclude an ominous possibility, they all become artistic revelations of his mystic feeling of oneness with the universe.

Stimulated by his interest in the young European *avant-garde*, and driven by an inner necessity to bring his painting into line with what he understood of modern natural science, Franz Marc underwent a stormy development in the few years that were still granted him. 'I could not reconcile modern science with my kind of art. It had to be done, however, and not *au détriment des sciences*, but with absolute respect for European scientific thought. Science is the basis of our European civilization: if we really wish to have an art of our own it cannot live contrary to the discoveries of science.'

Though Franz Marc and Kandinsky agreed in their intellectual conception of abstract painting, the paths by which they realized their aims were not the same, and the results also were as different as was to be expected from such diverse temperaments and characters. Line played scarcely any part in Marc's work and there is no hieroglyphic reduction of the motif. Marc thinks in terms of areas of colour which are full of crystalline refraction and which overlap here and there—in accordance with the superimposed planes. Trees, houses and cattle, resolutely enclosed within the colour structure, disappear into significant signals in the kaleidoscopic sea of colour.

In 1914 Marc went to the front with the German army. In 1916 he fell at Verdun. During one of his leaves he worked over his picture *Tyrol* which he had painted in 1913, and added the Madonna. This picture, more so than the abstracts, even more than the pages of his frontline sketchbook with its *Magical Moment*, and the *Arsenal for Creation*, represents probably his artistic testament: the world of his beloved mountain landscape, transfigured by the vision of divinity.

Whereas the painting of Franz Marc and Kandinsky sprang from their volition and compulsion, August Macke was more naïve and perhaps more gifted. 'Of all of us, he gave colour its clearest and purest tone, as clear and pure as his whole being.' That was written by Franz Marc of his friend who had been killed in France in 1914 at the age of twenty-seven. No matter how unnatural Kandinsky's theoretical speculations appeared to his naïve artistic nature, and however sceptical his criticism was later of Kandinsky's artistic production, Macke nevertheless found himself at first very much in agreement with the *Blaue Reiter*. In 1910 he saw some of Marc's works at Brackl's in Munich, and consequently visited him. A spontaneous, warm-hearted friendship developed out of this meeting. Macke had not yet found himself; his studies in Düsseldorf and a few months with Lovis Corinth had borne no fruit. Trips to Paris together with Bernhard Köhler, the great collector and art patron, had widened his horizon and opened his eyes, but he was not yet able to integrate all he had seen. In 1909 he went to Tegernsee for a year with his young family. The exhibition of the New Artists' Association—especially the pictures of Münter and Jawlensky—helped to indicate the way for him as it did for Marc. But he held himself aloof from the others. 'For lack of self-assurance I can never become a great artist.' After Kandinsky and his friends had left the group Macke worked

intensively with the others on editing the almanac. But only an oil—*Storm*—painted in Marc's attic studio at Sindelsdorf during the preparation of the almanac, gives an artistic expression to the unity of their intellectual efforts.

After his first tentative steps, in which instinctive assurance and critical sense were combined, the decisive experience of his life was his meeting with Delaunay. In October 1912 he went with Marc to see him in Paris. It was like a revelation. For the sensuous Rhinelander Braque's or Picasso's analytic Cubism was just as alien as Kandinsky's abstractions. The Futurists, with their attempt to mirror a chronological sequence in their pictures, certainly exercised their influence on him. Yet in Delaunay, he found that warmly glowing, resplendent colour-mosaic which was to become the fulfilment of his own efforts. Although he was most convinced by Delaunay's principle of *fenêtres* (windows), because it liberated the 'plastic energies of colour' one cannot call him a disciple of 'Orphism'. How different is Macke's world! Quiet ponds, parks, slender women in long, narrow clothes; silent couples, walking together, unwordly and full of dignity. And then the delicate girlish figures of women in front of milliners' shops, who, though interested in the frills of fashion, nevertheless indulge only in dreams of unfulfilled desires. There is a tender atmosphere of expectancy and farewell.

In April 1914 Macke made the momentous trip to Tunisia, with Louis Moilliet and Paul Klee whom he had known since 1911. Within fourteen days he produced about forty watercolours, a brilliant chain of colourful jewels, in which the 'sheer joy of nature' as Macke himself said about them was given shape in its purest form. He was twenty-seven years old and a master. The series is like an illuminated festival of colour. The precision, the wide range of colour, the skill in changing from depth to transparency, are such as would seem to require a long premeditation. And yet these watercolours, despite all their precision, have at the same time all the freshness and spontaneity of works created directly *in situ*. Within the few months still left him before the outbreak of war he had used up the harvest of this journey.

The African journey also proved a turning point in Paul Klee's artistic development. Up till then he had mainly drawn—strange lemur-like, spectral figures, similar to Kubin, and delicately drawn landscapes. Since 1898 he had been in Munich, studying with Stuck, amongst others; previously he had been undecided whether to become a musician or a painter. In 1911 he encountered the *Blaue Reiter* painters; in their second (graphic arts) exhibition he showed seventeen works. Then followed the journey to Kairouan. Referring to the 'dark powers' of the African sun he noted: 'I am going to stop work now. Deep inside myself I know for certain that colour has caught me . . . I am a painter.'

Paul Klee's work can be compared to a magic microcosm, pregnant with secrets. His nature was as clear as it was tender—friends would say, when he played Mozart it was like a dual revelation—and his quiet meditative strength was always working to create poetically and pictorially new artistic realities from the different worlds of nature and the spirit. These qualities made him one of the most important masters of modern painting. Sincerity and a kind of naïve greatness are the characteristics of his best works. These traits may sound somewhat commonplace. His art is selfconscious and expressed in half statements. Sincere and free from sentiment his naïveté is not that of a child but the fruit of reflection and wisdom. The poles of his work lie far apart. On the one hand he allows his fantasy to run unchecked to absurdity, and, let it be admitted, to perversity, so that the most reckless artistic acrobatics are performed; on the other hand his creations are profound meditations on undiscovered and unsuspected worlds, or become, especially in his last works, sinister comments about our tragic and involved existence.

At first he occupied a rather peripheral position in the *Blaue Reiter* group, even though he was treated with friendly respect. The African journey, however, did not only transform him into a painter, but the special way in which colour—through Macke's influence—now became the autonomous element of his artistic work, involved him directly in the artistic problems of the group. Their work was all too soon interrupted by the first world war. Klee brought his work to maturity alone.

Tapestry of Memories; *Full Moon*; *Villa R.*; *Movement of Gothic Halls*; *Waterbirds*; *Message from an Aerial Spirit*; and *Gardens*, are the titles of the small pictures which he produced until the early twenties. He gives pictorial shape to the nocturnal, the shadowy and the lunar. The drifting sands of memory and sensuous associations form the spiritual basis of his artistic conception which takes shape in the very act of painting. On the other hand, the picture grows from a first creative urge which need not have an original content or form, but which produces its 'content' in the actual process of creation. 'This association of idea with object may then perhaps provide the inspiration for this or that addition to the picture, and for accessories which, if the artist is lucky, will fit into some place which is still slightly lacking in form, just as if they had always belonged there' (Klee).

Since it has now become clear that there were,

in the first decade of this century, two centres of pre-eminent importance for the development of modern art, Paris and Munich, much stress has been placed on the fact that the *Blaue Reiter* group was the cradle of abstract art. It further led to the conclusion that Kandinsky, Marc and the *Blaue Reiter* group were all, more or less, tending to abstract painting. This is not true. On the contrary, it was Kandinsky's view that both languages, the abstract as well as the realistic, were two legitimate possibilities of the *avant-garde* of his generation. It was for that very reason, as has already been pointed out, that the Douanier Rousseau was shown side by side with a number of paintings by Delaunay in the first exhibition of the *Blaue Reiter*.

Gabriele Münter and Jawlensky were the most powerful representatives of the more realistic artists. Münter painted her landscapes and portraits with a naïve freshness, whereas Jawlensky's pictures have a kind of glowing mysticism. His heads—though in most cases real portraits—possess a visionary quality . Jawlensky and Marianne von Werefkin did not, as a matter of fact, participate in the secession from the New Artists' Association and neither of them exhibited with the *Blaue Reiter* group. But personally and artistically they can, or rather, must be considered as members.

Marianne von Werefkin's *salon* was the social centre of the Munich *avant-garde*. She had an admirable brain, spoke several languages perfectly and was the inspiring muse of Jawlensky. Her diary proves that, very early in the century, she had thought a great deal about the possibilities of an abstract art. As a painter, however, she had abstained from realizing those ideas. She always stuck to a figurative form of expression.

And so did Niestlé who was the most traditional member of the group. It was perhaps only due to his friendship with Marc that he was asked to show his paintings in the first exhibition. Heinrich Campendonk who had been introduced to the *Blaue Reiter* by Macke was a close follower of Franz Marc. David Burliuk was a member of the Russian 'Fauves' and wrote an article in the Almanac about the artistic situation in Russia.

In his attempt to conquer new worlds Kandinsky had come in contact with Steiner's anthroposophy and he had also made himself acquainted with other esoteric circles who investigated the supernatural. It was primarily due to this tendency that a man like Kubin was invited to show his drawings with the group. Dreamlike spheres full of fantastic animals, ghosts and spirits were represented with most skilful draughtsmanship. It was 'the other side' of this world, to quote the title of a famous novel of Kubin, that was mirrored in his drawings.

As for Schönberg's paintings Kandinsky himself wrote an essay about them in which he said that they were the subjective expression of an inner necessity. This, alas, was the definition which the *Blaue Reiter* had found in order to formulate their artistic aims. It was not to be a matter of style. A subjective feeling, sincerely felt, had to be transposed into purely formal values . . .

Albert Bloch

1 Composition with Figures 1913
etching 7 x 5 in [17.3 x 12.8 cm]
signed *A.B.* and dated 1913
lent by the Städtische Galerie, Munich

David Burliuk

2 Dancer c. 1910
oil on canvas 39½ x 24 in [100 x 61 cm]
lent by the Städtische Galerie, Munich

Heinrich Campendonk

3 Bavarian Landscape 1913
oil on canvas 34 x 29½ in [36 x 75 cm]
lent by the Kaiser-Wilhelm-Museum, Krefeld

4 Bathers in Landscape 1914
oil on canvas 32 x 28 in [81.7 x 70.7 cm]
lent by the Kurpfälzisches Museum, Heidelberg
(plate 43)

5 Nude with Cat 1912
hand coloured woodcut 10½ x 11 in [26.5 x 28.3 cm]
lent by the Städtische Galerie, Munich

6 Seated Girl with Stag 1916
woodcut 13 x 10 in [33 x 25.6 cm]
lent by the Städtische Galerie, Munich

Alexej von Jawlensky

7 The Hunchback 1905
oil on cardboard 21 x 19½ in [53 x 50 cm]
signed *A. Jawlensky*
lent by the Galerie Beyeler, Basle

8 Self-Portrait 1907
oil on canvas 20½ x 15 in [52 x 38 cm]
lent by Felix Klee, Berne
(plate 38)

9 Murnau Landscape I 1909
oil on cardboard 21 x 19¼ in [53 x 49 cm]
signed *A. Jawlensky*
lent by the Städtische Galerie, Munich

10 Murnau Landscape II 1909
oil on cardboard 21 x 19¼ in [53 x 49 cm]
signed *A. Jawlensky*
lent by the Saarlandmuseum, Saarbrücken

11 The White Feather 1909
oil on canvas 39¾ x 27 in [101 x 69 cm]
signed A. *Jawlensky*
lent by the Staatliche Kunstsammlungen, Stuttgart

12 Still-Life with Fruit 1910
oil on cardboard 17¾ x 22 in [45 x 56 cm]
signed *A. Jawlensky*
lent by the Städtische Galerie, Munich
(plate 37)

13 Seated Female Nude 1912
oil on cardboard 27 x 15½ in [69 x 39 cm]
signed *A. Jawlensky*
lent by the Städtische Galerie, Munich

14 Mountain Landscape with Telegraph Poles and Red Chimneys 1910
oil on cardboard 13 x 17¾ in [33 x 45 cm]
signed *A. Jawlensky*
lent by the Galerie Beyeler, Basle
(plate 39)

15 Still-Life 1910
oil on cardboard 35 x 27½ in [89 x 70 cm]
signed *A. Jawlensky*
Private collection, Locarno

16 Pine Tree 1910
oil on cardboard 21¼ x 19¼ in [54 x 49 cm]
signed *A. Jawlensky*
Private collection, Locarno

17 Blue Turban 1911
oil on cardboard 28¼ x 27 in [72 x 69 cm]
signed *A. Jawlensky*
Private collection, Locarno

18 Asiatic Woman 1912
oil on cardboard 25¼ x 18 in [64 x 46 cm]
signed *A. Jawlensky*
Private collection, Locarno

19 Oberstdorf—Winter 1912
oil on cardboard 21¼ x 19¼ in [54 x 50 cm]
signed *A. Jawlensky* and dated 1912
lent by the Galerie Fricker, Paris
(plate 36)

20 Maturity 1912
oil on cardboard 21¼ x 19¼ in [54 x 50 cm]
signed *A. Jawlensky*
lent by the Crane Kalman Gallery, London

21 Head of a Girl 1912
oil on cardboard 21 x 19¼ in [53 x 50 cm]
signed *A. Jawlensky*
lent by the Saarlandmuseum, Saarbrücken

22 Spanish Woman with Black Mantilla 1913
oil on cardboard 26¾ x 19¼ in [68 x 50 cm]
signed *A. Jawlensky* and dated 13
lent by the Städtische Galerie, Munich
(plate 35)

23 Head in Black and Green 1913
oil on cardboard 21¼ x 19¼ in [54 x 50 cm]
signed *A. Jawlensky* and dated 1913
lent by the Galerie Fricker, Paris

24 Creole Woman 1913
oil on cardboard 27 x 19¼ in [69 x 50 cm]
signed *A. Jawlensky* and dated 1913
lent by Felix Klee, Berne

25 Sacharoff 1913
oil on cardboard 21¼ x 19¼ in [54 x 50 cm]
signed *A. Jawlensky*
lent by the Städtische Gemäldegalerie, Wiesbaden
(plate 40)

26 Coastal Town 1914
oil on cardboard 19¼ x 21 in. [49 x 53 cm]
signed *A. Jawlensky*
lent by Franz Resch, Gauting near Munich

27 Variation 1916
oil on canvas 15 x 20¼ in [38 x 52.5 cm]
lent by Felix Klee, Berne
(plate 41)

Eugen von Kahler

28 Bathers 1911
watercolour 7 x 8¼ in [18 x 22 cm]
lent by the Städtische Galerie, Munich

Wassily Kandinsky

29 Weir 1901
oil on cardboard 12¼ x 9¼ in [32 x 24 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

30 Autumn—Russia, Study in oil, c. 1902
oil on cardboard 9¼ x 12 in [24 x 33 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

31 Kochel on the Lake c. 1902
oil on cardboard 12¼ x 9¼ in [32 x 24 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

32 Gabriele Münter, Painting 1903
oil on canvas 23 x 23 in [58.5 x 58.5 cm]
lent by the Städtische Galerie, Munich

33 Landscape with Manor c. 1903
oil on cardboard 9¼ x 12 in [24 x 33 cm]
lent by the Städtische Galerie, Munich

34 Study for 'The Yellow Mail Coach'
Kallmünz 1903
oil on cardboard 9¼ x 12 in [24 x 33 cm]
lent by the Städtische Galerie, Munich

35 Little Old Town 1903
Tempera 11¾ x 21 in [30 x 53 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

36 Wicker Beach Huts in Holland 1904
oil on cardboard 11¾ x 21 in [24 x 33 cm]
signed *Kandinsky*
(plate 5)

37 Riding Couple c. 1905-07
oil on canvas 21¼ x 19¼ in [55.5 x 50 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich
(plate 6)

38 Rapallo—View from the Window 1906
oil on cardboard 9½ x 12 in [24 x 33 cm]
lent by the Städtische Galerie, Munich

39 Sèvres 1906
oil on cardboard 9½ x 12 in [24 x 33 cm]
lent by the Städtische Galerie, Munich

40 Night c. 1906-7
Tempera 11¾ x 19½ in [30 x 49.5 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich
(plate 7)

41 Portrait of Gabriele Münter, Dresden, 1907
oil on canvas 17¾ x 17¾ in [45 x 45 cm]
lent by the Städtische Galerie, Munich

42 Kochel I February 1909
oil on cardboard 13 x 17¾ in [32.7 x 44.7 cm]
lent by the Städtische Galerie, Munich

43 Kochel II February 1909
oil on cardboard 12¼ x 17¾ in [31 x 45 cm]
lent by the Städtische Galerie, Munich

44 Murnau III 1909
oil on cardboard 13 x 17¾ in [33 x 45 cm]
lent by the Städtische Galerie, Munich

45 Murnau IV 1909
oil on cardboard 13 x 17¾ in [33 x 45 cm]
lent by the Städtische Galerie, Munich

46 Murnau V 1909
oil on cardboard 13 x 16 in [33 x 41 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

47 Murnau—Grüngasse 1909
oil on cardboard 13¾ x 17¾ in [35 x 45 cm]
lent by the Städtische Galerie, Munich

48 Bedroom 1909
oil on cardboard 19¼ x 27 in [49 x 69 cm]
signed *Kandinsky* and dated 1909
lent by the Städtische Galerie, Munich

49 Mountain 1909
oil on canvas 43¼ x 43¼ in [110 x 110 cm]
signed *Kandinsky* and dated 1909
lent by the Städtische Galerie, Munich
(plate 1)

50 Study in Oil for Improvisation II
(Funeral March) 1909
oil on cardboard 19¼ x 27½ in [50 x 70 cm]
lent by the Städtische Galerie, Munich

51 All Saints' Day c. 1909-10
oil on cardboard 22½ x 24 in [57 x 65.8 cm]
signed *K* in triangle
lent by the Städtische Galerie, Munich

52 Garden 1910
oil on canvas 26 x 32½ in [66 x 82 cm]
signed *Kandinsky* and dated 1910
lent by the Städtische Galerie, Munich

53 Interior (Drawing-room in Ainmillerstrasse 36, Munich) 1910
oil on cardboard 19¾ x 25¼ in [50 x 65 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

54 Autumn, Study 1910
oil on cardboard 13 x 17¾ in [33 x 45 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

55 Winter II 1910
oil on cardboard 13 x 17¾ in [33 x 45 cm]
signed *Kandinsky*
lent by the Städtische Galerie, Munich

56 Romantic Landscape 1911
oil on canvas 37 x 51 in [94 x 130 cm]
signed *Kandinsky* and dated 1911
lent by the Städtische Galerie, Munich
(plate 2)

57 Improvisation—19 1911
oil on canvas 47¼ x 55½ in [120 x 141 cm]
lent by the Städtische Galerie, Munich
(plate 8)

58 Improvisation—19a 1911
oil on canvas 38 x 41¾ in [97 x 106 cm]
lent by the Städtische Galerie, Munich

59 Improvisation—21a 1911
oil on canvas 37¾ x 41½ in [96 x 105 cm]
signed *Kandinsky* and dated 1911
lent by the Städtische Galerie, Munich

60 Study for Composition IV 1911
oil on canvas 37 x 51 in [94 x 130 cm]
signed *Kandinsky* and dated 1910
lent by the Tate Gallery, London

61 a, b, c, d Four Sketches for the Cover of the Almanac *Der Blaue Reiter*, 1911
watercolour

62 Improvisation—26 1912
oil on canvas 38½ x 42½ in [98 x 107.5 cm]
signed *Kandinsky* and dated 1912
lent by the Städtische Galerie, Munich

63 Improvisation—Deluge 1913
oil on canvas 37½ x 59 in [95 x 150 cm]
lent by the Städtische Galerie, Munich
(plate 3)

64 Study for Composition VII 1913
oil on canvas 30¾ x 39½ in [78 x 100 cm]
lent by the Städtische Galerie, Munich

65 Watercolour—II 1913
oil on canvas 18½ x 20½ in [47.1 x 52 cm]
signed *K* in triangle
lent by the Städtische Galerie, Munich

66 Small Study for Campbell Panel I 1914
oil on cardboard 25½ x 19¾ in [64.8 x 50.2 cm]
signed *K* in triangle
lent by the Städtische Galerie, Munich

67 Small Study for Campbell Panel II 1914
oil on cardboard 24½ x 19¾ in [64.8 x 50.2 cm]
signed *K* in triangle
lent by the Städtische Galerie, Munich

68 Large Study for Campbell Panel 1914
oil on canvas 39 x 23½ in [99.5 x 59.5 cm]
lent by the Städtische Galerie, Munich
(plate 4)

69 Improvisation—Klamm 1914
oil on canvas 43½ x 43½ in [110 x 110 cm]
lent by the Städtische Galerie, Munich
(plate 9)

70 Untitled Improvisation 1914
oil on canvas 29 x 49½ in [74 x 125 cm]
lent by the Städtische Galerie, Munich
(plate 10)

71 Summer 1902
colour woodcut 12½ x 6 in [31.2 x 15 cm]
lent by the Städtische Galerie, Munich

72 Moonrise 1902
colour woodcut 8 x 7½ in [20.8 x 18.7 cm]
lent by the Städtische Galerie, Munich

73 Night 1903
colour woodcut 11½ x 5 in [29.5 x 12.5 cm]
lent by the Städtische Galerie, Munich

74 Colour Woodcut with Five Figures c. 1907
4¾ x 9 in [12 x 23.7 cm]
lent by the Städtische Galerie, Munich

75 Lyrical Theme 1911
colour woodcut 6 x 8½ in [15 x 22 cm]
lent by the Städtische Galerie, Munich

76 All Saints' Day 1912
colour woodcut, trial print
8½ x 8½ in [22 x 22 cm]
published in *Klänge*, Munich 1913

77 Boating 1913
colour woodcut, trial print
8½ x 8½ in [22 x 22 cm]
published in *Klänge*, Munich 1913

78a Cover for *Uber das Geistige in der Kunst*, Munich 1912
lent by the Städtische Galerie, Munich

78b Cover of Catalogue, *Erste Austellung der Redaktion Der Blaue Reiter*
lent by the Städtische Galerie, Munich

78c Cover of Kandinsky Album
Verlag Der Sturm, Berlin 1913
lent by the Städtische Galerie, Munich

79 Title Page for *Ersten Ausstellung der Redaktion DER BLAUE REITER*, Munich 1911
lent by the Städtische Galerie, Munich

80 Title Page for Kandinsky Album
Verlag Der Sturm, Berlin 1913
lent by the Städtische Galerie, Munich

Paul Klee

81 Two Fishes, Two Hooks, Two Worms 1901
watercolour 5½ x 8 in [14 x 20.5 cm]
lent by Felix Klee, Berne

82 Female Nude 1905
watercolour 8 x 5½ in [20.5 x 13.5 cm]
lent by Felix Klee, Berne
(plate 31)

83 Potted Flowers, B4 1906
oil on canvas and cardboard 17½ x 12 in [44 x 33 cm]
lent by the Klee-Stiftung, Berne

84 Lily 1907
watercolour 10 x 11¾ in [25.5 x 30.5 cm]
lent by Felix Klee, Berne

85 Potted Flowers, Vases 49 1908
drawing 11½ x 8 in [29.2 x 20.4 cm]
lent by the Klee-Stiftung, Berne

86 Four Nudes 1908
drawing 6⅞ x 6 in [17.5 x 15.2 cm]
lent by Lady Hulton

87 Flower Girl 1909
watercolour 6 x 4½ in [15.5 x 11.5 cm]
lent by Felix Klee, Berne
(plate 33)

88 Little Tree 1909
drawing 12½ x 9 in [31.8 x 22.9 cm]
lent by Lady Hulton, London

89 Luminous Form 1910
watercolour 4⅜ x 5⅞ in [11 x 15 cm]
lent by Felix Klee, Berne

90 Bower 1910
watercolour 6¾ x 5¾ in [17 x 14.5 cm]
lent by Felix Klee, Berne

91 The Clearing 1910
drawing 5¼ x 7⅛ in [13.4 x 18.1 cm]
lent by the Klee-Stiftung, Berne

92 Woman in a Deckchair 1911
drawing 6 x 10 in [15.2 x 25.4 cm]
lent by the Klee-Stiftung, Berne

93 Illustration for *Candide* 1911
(*Candide caressait son mouton*)
drawing 3¾ x 8¾ in [9.5 x 22.2 cm]
lent by the Klee-Stiftung, Berne

94 Illustration for *Candide* 1911
(*Place, place pour le révérend père colonel*)
drawing 4¾ x 9 in [12 x 22.9 cm]
lent by the Klee-Stiftung, Berne

95 Illustration for *Candide* 1911
(*Les deux voyageurs ont la hardiesse de s'abandonner aux flots sous cette voûte*)
drawing 4¼ x 9⅛ in [10.8 x 23.2 cm]
lent by the Klee-Stiftung, Berne

96 Illustration for *Candide* 1911
(*Et ordonnez au capitaine Candide d'aller faire la revue de son compagnie*)
drawing 7⅜ x 9¾ in [18.7 x 24.8 cm]
lent by the Klee-Stiftung, Berne

97 Sketch of Paris 1912
drawing 5⅜ x 3¾ in [13.65 x 9.55 cm]
lent by the Klee-Stiftung, Berne

98 Sketch of Paris 1912
drawing 2¾ x 5⅜ in [7.0 x 13.65 cm]
lent by the Klee-Stiftung, Berne

99 Common Goal 1912
drawing 2 x 4½ in [5.1 x 10.8 cm]
lent by the Klee-Stiftung, Berne

100 Young Birds 1912
drawing 4½ x 8½ in [11.4 x 21.6 cm]
lent by Felix Klee, Berne

101 Blue Eyes 1912
watercolour 6¾ x 3⅞ in [17.5 x 10 cm]
lent by Felix Klee, Berne

102 Swimming Pool 1912
watercolour 6 x 10½ in [15 x 26.5 cm]
lent by Felix Klee, Berne

103 Suburb 1913
watercolour 3⅞ x 8¾ in [10 x 22.5 cm]
lent by Felix Klee, Berne

104 Miraculous Draught of Fishes 1913
drawing 6¾ x 3 in [17.1 x 7.5 cm]
lent by the Städtische Galerie, Munich

105 Holy Stones and Images of Gods 1913
pen and ink 2½ x 6½ in [5.4 x 16.8 cm]
signed
lent by the Städtische Galerie, Munich

106 Illustration to Psalm 137 1913
drawing 3½ x 2 in [9.3 x 5.2 cm]
lent by Felix Klee, Berne

107 War Steps Across a Town
drawing 7 x 4½ in [17.8 x 10.8 cm]
lent by Lady Hulton, London

108 Among the Houses of St Germain (Tunisia) 1914
watercolour 6 x 6½ in [15.5 x 16 cm]
lent by Felix Klee, Berne

109 Tunisian Sketch 1914
watercolour 7 x 5 in [18 x 12.5 cm]
lent by Felix Klee, Berne

110 Small Harbour 1914
watercolour 6 x 5½ in [15.5 x 14 cm]
lent by Felix Klee, Berne

111 Quarry 1915
watercolour 7⅞ x 9⅞ in [20 x 25.1 cm]
lent by the Klee-Stiftung, Berne

112 Sub-tropical Landscape c. 1918
watercolour 9½ x 8 in [23.5 x 18.5 cm]
lent by Margarete Baumeister, Stuttgart
(plate 34)

113 Young Proletarian 1919
oil on cardboard 10 x 9½ in [25 x 23.5 cm]
signed *Klee* and dated 1919-III
lent by Felix Klee, Berne
(plate 32)

114 Two Men Meet, each believing the other to be of Higher Rank 1903
etching 4½ x 8¾ in [11.6 x 22.4 cm]
signed
lent by the Städtische Galerie, Munich

115 Pessimistic Allegory of the Mountains 1904
etching 5¾ x 2¾ in [14.9 x 7.1 cm]
signed
lent by the Klee-Stiftung, Berne

116 Senile Phoenix 1905
etching 10⅝ x 7¾ in [27 x 19.7 cm]
signed
lent by the Städtische Galerie, Munich

117 Hero With a Wing 1905
etching 10 x 6¼ in [25.2 x 16 cm]
signed
lent by the Städtische Galerie, Munich

118 Menacing Head 1905
etching 7½ x 5½ in [19.2 x 13.8 cm]
signed
lent by the Klee-Stiftung, Berne

119 Suburban Houses 1910
etching 4½ x 8¾ in [11.3 x 22.8 cm]
signed
lent by the Klee-Stiftung, Berne

120 Motor-boat 1910
etching 3¼ x 4½ in [8.5 x 11.7 cm]
signed
lent by the Klee-Stiftung, Berne

121 Munich Artillery Drill Ground 1910
etching 4 x 5¾ in [10.6 x 14.8 cm]
signed
lent by the Klee-Stiftung, Berne

122 Reading in Bed 1910
etching 4⅞ x 6½ in [12.4 x 16.7 cm]
signed
lent by the Klee-Stiftung, Berne

123 Mudlarks 1912
lithograph 3½ x 5⅛ in [9 x 13 cm]
signed
lent by the Städtische Galerie, Munich

124 The Garden of Passion 1913
etching 3¾ x 5¾ in [9.8 x 14.7 cm]
signed
lent by the Städtische Galerie, Munich

125 Little World 1914
etching 5½ x 3¾ in [14 x 9.5 cm]
signed
lent by the Klee-Stiftung, Berne

126 Park 1914
lithograph 4⅞ x 4 in [12.5 x 10.3 cm]
signed
lent by the Klee-Stiftung, Berne

127 Death for an Ideal 1915
lithograph 8¾ x 5½ in [22.3 x 13.8 cm]
signed
lent by the Klee-Stiftung, Berne

Alfred Kubin

128 Siegfried c. 1904
mixed technique 10½ x 3 in [26 x 38 cm]
Wolfgang Gurlitt Collection, Munich

129 Deep Sea 1906
gouache 13½ x 13⅞ in [35.5 x 35 cm]
lent by the Städtische Galerie, Munich

130 Thunderstorm 1906
gouache 12½ x 13¾ in [32 x 35 cm]
lent by the Städtische Galerie, Munich
(plate 42)

131 Woman with Lace Drawers c. 1908
mixed technique 14½ x 11½ in [37 x 29.5 cm]
Wolfgang Gurlitt Collection, Munich

132 In the Jungle c. 1910
pen drawing 12½ x 15½ in [32 x 39.5 cm]
lent by the Städtische Galerie, Munich

133 Encounter about 1910
pen and ink 10½ x 7⅛ in [26.5 x 18 cm]
lent by the Städtische Galerie, Munich

134 Catastrophe 1912
ink and watercolour 7½ x 12 in [19.5 x 30.5 cm]
lent by the Städtische Galerie, Munich

135 Carillon c. 1914
mixed technique 15½ x 12½ in [39.5 x 31 cm]
Wolfgang Gurlitt Collection, Munich

August Macke

136 Portrait of Bernhard Koehler 1908
oil on canvas 14½ x 12½ in [36.3 x 31.2 cm]
lent by the Städtische Galerie, Munich

137 Woman with Apples 1909
oil on canvas 22 x 23 in [56 x 58 cm]
signed *A. Macke* and dated 1909
lent by Bernhard Koehler, Berlin

138 Corner of Drawing-room at Tegernsee 1910
oil on canvas 16¼ x 18½ in [41 x 47 cm]
signed *A. Macke* and dated 1910
lent by Bernhard Koehler, Berlin

139 Japanese Roses in a Blue Glass 1910
oil on canvas 25½ x 17½ in [65 x 44 cm]
lent by the Städtische Galerie, Munich

140 Tegernsee Peasant Boy 1910
oil on canvas 34½ x 26 in [88 x 66.1 cm]
lent by the Städtische Galerie, Munich
(plate 19)

141 Portrait of Franz Marc 1910
oil on cardboard 19½ x 15½ in [50 x 39 cm]
signed *A. Macke* and dated 1910
lent by the former Staatliche Museen, Berlin

142 Study for a Self-Portrait 1910
oil on cardboard 10½ x 13¾ in [26 x 35 cm]
lent by Joseph Staudacher, Tegernsee
(plate 22)

143 Indians on Horseback 1911
oil on cardboard 17½ x 23½ in [44 x 59.5 cm]
lent by Bernhard Köhler, Berlin

144 Storm 1911
oil on canvas 33 x 44½ in [84 x 113 cm]
signed *A. Macke* and dated 1911
lent by the Saarlandmuseum, Saarbrücken
(plate 21)

145 Clivia and Pelargoniums 1911
oil on canvas 35½ x 28 in [90 x 71.5 cm]
lent by Bernhard Köhler, Berlin
(plate 20)

146 Zoological Gardens I 1912
oil on canvas 23½ x 38½ in [59 x 98 cm]
lent by Bernhard Köhler, Berlin

147 Children with Goat 1913
oil on cardboard 9½ x 13½ in [24 x 34 cm]
signed *Aug. Macke* and dated 1913
lent by Bernhard Köhler, Berlin

148 Carpet of Flowers 1913
oil on canvas 23½ x 19 in [60 x 48 cm]
signed *A. Macke* and dated 1913
lent by the Städtische Galerie, Munich

149 At the Milliner's 1913
oil on canvas 21½ x 17½ in [54 x 44 cm]
signed *Macke* and dated 1913
lent by Bernhard Köhler, Berlin

150 Walk on the Bridge 1913
oil on cardboard 9⅞ x 11¾ in [25 x 30 cm]
signed *Aug. Macke* and dated 1913
lent by Bernhard Köhler, Berlin

151 Abstract Forms II 1913
coloured pencil 5⅞ x 7¾ in [15 x 19.8 cm]
lent by the Städtische Galerie, Munich

152 Promenade 1913
oil on cardboard 20½ x 22½ in [51 x 57 cm]
signed *Aug. Macke* and dated 1913
lent by Bernhard Köhler, Berlin
(plate 17)

153 Turkish Café II 1914
oil on wood 23½ x 13¾ in [60 x 35.5 cm]
signed *Aug. Macke* and dated 1914
lent by Bernhard Köhler, Berlin
(plate 18)

154 Landscape With Cows and Camel 1914
oil on canvas 18½ x 21½ in [47 x 54 cm]
lent by the Kunsthaus, Zurich

155 Two Girls in a Wood 1914
oil on wood 8¼ x 6¼ in [21 x 16 cm]
lent by Dr Wolfgang Macke, Bonn

156 Courtyard of a Country House in St Germain 1914
from *Journey in Tunisia* 1914
watercolour 8 x 10½ in [20 x 26 cm]
lent by Dr Wolfgang Macke, Bonn

157 Garden Gate 1914
from *Journey in Tunisia* 1914
watercolour 8⅞ x 10 in [22 x 25 cm]
lent by Dr Wolfgang Macke, Bonn

158 Rocky Landscape 1914
from *Journey in Tunisia* 1914
watercolour 9½ x 8 in [24 x 20 cm]
lent by Dr Wolfgang Macke, Bonn

159 Market in Tunisia I 1914
from *Journey in Tunisia* 1914
watercolour 8⅞ x 11½ in [22.5 x 29 cm]
lent by Dr Wolfgang Macke, Bonn

160 Landscape near Hammamet 1914
from *Journey in Tunisia* 1914
watercolour 9½ x 8 in [24 x 20 cm]
lent by Dr Wolfgang Macke, Bonn

161 Vendor with Jugs 1914
from *Journey in Tunisia* 1914
watercolour 8 x 10½ in [20 x 26 cm]
lent by Dr Wolfgang Macke, Bonn

162 Terrace of a Country House in St Germain 1914
from *Journey in Tunisia* 1914
watercolour 11 x 8⅝ in [28 x 22 cm]
lent by Dr Wolfgang Macke, Bonn

163 Kairouan III 1914
from *Journey in Tunisia* 1914
watercolour 11⅜ x 8⅝ in [29 x 22.5 cm]
lent by Dr Wolfgang Macke, Bonn

164 In the Hall of the Temple 1914
from *Journey in Tunisia* 1914
watercolour 8 x 10¼ in [20 x 26 cm]
lent by Dr Wolfgang Macke, Bonn

165 Donkey Rider 1914
from *Journey in Tunisia* 1914
watercolour 11 x 9½ in [28.5 x 24 cm]
lent by Dr Wolfgang Macke, Bonn

166 Bright House 1914
from *Journey in Tunisia* 1914
watercolour 8 x 10¼ in [20 x 26 cm]
lent by Dr Wolfgang Macke, Bonn

Franz Marc

167 Jumping Dog 1904
oil on cardboard 21½ x 24⅜ in [55 x 67.7 cm]
lent by the Städtische Galerie, Munich

168 Small Oak Tree 1909
oil on canvas 33 x 40½ in [83.5 x 103.5 cm]
signed *Marc*
lent by the Städtische Galerie, Munich

169 Deer at Dawn 1909
oil on canvas 27½ x 39½ in [70 x 99.5 cm]
signed *Fz. Marc*
lent by Bernhard Köhler, Berlin

170 Dog Lying Down 1909
oil on canvas 24⅞ x 31 in [63.5 x 78.5 cm]
signed *F. Marc* 09
Private collection

171 Two Cats 1909
oil on canvas 15⅞ x 20½ in [40 x 52.5 cm]
signed *Fz. Marc* 09
Private collection

172 Grazing Horses I 1910
oil on canvas 24½ x 36½ in [62 x 93 cm]
lent by the Städtische Galerie, Munich

173 Nude with Cat 1910
oil on canvas 33 x 32 in [86.5 x 81.5 cm]
lent by Bernhard Köhler, Berlin

174 Cats on a Red Cloth 1910
oil on canvas 19½ x 23½ in [50 x 60 cm]
signed *Marc*
lent by Bernhard Köhler, Berlin

175 Deer in the Snow 1911
oil on canvas 33½ x 33½ in [85 x 85 cm]
lent by Bernhard Köhler, Berlin
(plate 11)

176 Red and Blue Horses 1912
watercolour 10½ x 13½ in [26 x 34 cm]
signed *F. Marc*
lent by the Städtische Galerie, Munich

177 Foxes 1911
tempera 16 x 13⅜ in [41 x 35 cm]
signed *M.*
lent by Alexander von Werefkin

178 Tiger 1912
oil on canvas 43 x 39 in [109 x 99 cm]
signed *Fz. Marc* and dated 12
lent by Bernhard Köhler, Berlin
(frontispiece)

179 Deer in the Wood II 1912
oil on canvas 43½ x 32 in [110 x 81 cm]
signed *Marc*
lent by Bernhard Köhler, Berlin
(plate 14)

180 In the Rain 1912
oil on canvas 32 x 41½ in [81 x 105 cm]
signed *F.M.*
lent by Bernhard Köhler, Berlin
(plate 13)

181 Cows (Yellow-Red-Green) 1912
oil on canvas 24 x 34½ in [61.5 x 87 cm]
signed *Marc*
lent by the Städtische Galerie, Munich
(plate 12)

182 Ape and Man 1912
oil on canvas 20½ x 13⅜ in [35 x 51 cm]
lent by the Städtische Galerie, Munich

183 The Little Monkey 1912
oil on canvas 27½ x 39½ in [70 x 100 cm]
signed *Marc*
lent by Bernhard Köhler, Berlin

184 Two Sheep 1912
oil on canvas 19½ x 30 in [49 x 76 cm]
signed *Fz. Marc* and dated 1912
lent by the Saarlandmuseum Saarbrücken,

185 **Little Blue Horse** 1912
oil on canvas 22½ x 28½ in [57 x 72.5 cm]
signed *Dem lieben Waltherchen Macke gew.*
(to dear little Walter Macke)
lent by the Saarlandmuseum Saarbrücken,
(plate 15)

186 **Legendary Beasts I** 1913
tempera 10 x 12½ in [25.4 x 31.6 cm]
lent by Bernhard Köhler, Berlin

187 **Cats** 1913
oil on canvas 27½ x 39½ in [70 x 100 cm]
signed *M*
Private collection
(plate 16)

188 **Small Composition I** 1914
oil on canvas 18½ x 16½ in [46 x 41 cm]
signed
lent by Felix Klee, Berne

189 **Tiger** 1912
woodcut 7⅞ x 9½ in [20 x 24 cm]
lent by the Städtische Galerie, Munich

190 **Animal Legend** 1912
woodcut 7⅞ x 9½ in [20 x 24 cm]
lent by the Städtische Galerie, Munich

191 **Reconciliation** 1912
woodcut 7⅞ x 10¼ in [20 x 26 cm]
lent by the Städtische Galerie, Munich

192 **The Lion Hunt, after Delacroix** 1913
woodcut 9½ x 10⅝ in [24 x 27 cm]
lent by the Städtische Galerie, Munich

193 **Horse and Hedgehog** 1913
woodcut 6¼ x 8⅝ in [16 x 22 cm]
lent by the Städtische Galerie, Munich

194 **Birth of the Horses** 1913
colour woodcut 8½ x 5½ in [21.5 x 14.5 cm]
lent by the Städtische Galerie, Munich

Gabriele Münter

195 **Avenue in the Park of St Cloud** 1906
oil on canvas 15⅞ x 19¾ in [40.5 x 50.5 cm]
signed *G. Münter* and dated 1906
lent by the Städtische Galerie, Munich

196 **View from a Window in Sèvres** 1906
oil on canvas 15 x 18½ in [38.5 x 46.5 cm]
signed *Münter*
lent by the Städtische Galerie, Munich

197 **View of the Moor** 1908
oil on cardboard 12½ x 15¾ in [32.7 x 40.7 cm]
signed *Mu* and dated 08
lent by the Städtische Galerie, Munich

198 **Trees in Blossom** 1908
oil on cardboard 6½ x 9½ in [16 x 24 cm]
lent by the Städtische Galerie, Munich

199 **Portrait of Marianne von Werefkin** 1909
oil on cardboard 32 x 22 in [81 x 55 cm]
signed *Münter*
lent by the Städtische Galerie, Munich

200 **Listening (Portrait of Jawlensky)** 1909
oil on cardboard 19½ x 27 in [50 x 69 cm]
signed *Münter*
lent by the Städtische Galerie, Munich
(plate 27)

201 **Staffelsee**
oil on cardboard 13 x 16½ in [33 x 41 cm]
signed *Münter* and dated 08
lent by Hans and Elisabeth von Herwarth,
London

202 **Marianne von Werefkin and Jawlensky**
c. 1908/9
oil on cardboard 17¾ x 13 in [45.1 x 33.2 cm]
lent by the Städtische Galerie, Munich

203 **Lower Main Street, Murnau**
oil on cardboard 23½ x 20½ in [60 x 52 cm]
signed *Münter* and dated 1910
Private collection, Northamptonshire

204 **Apples and Narcissi** 1910
oil on cardboard 25½ x 19½ in [66.5 x 49.5 cm]
lent by the Städtische Galerie, Munich

205 **Still-Life in Grey** 1910
oil on cardboard 13½ x 19½ in [34.3 x 50.4 cm]
signed *Münter*
lent by the Städtische Galerie, Munich
(plate 23)

206 **Child in White** 1910
oil on cardboard 17¾ x 13 in [45 x 33 cm]
signed *Münter* and dated 10
lent by the Städtische Galerie, Munich
(plate 29)

207 **Interior** 1910
oil on canvas 26 x 34½ in [66 x 82 cm]
signed *Münter* and dated 10
lent by the Städtische Galerie, Munich

208 **Small Grave** c. 1910
oil on cardboard 17½ x 12½ in [44.5 x 32.5 cm]
signed *Münter*
lent by the Städtische Galerie, Munich

209 Flowers and Oak Leaves
oil on canvas 25¾ x 23¾ in [65.4 x 60.3 cm]
signed *Münter* and dated 1910
lent by the Städtische Galerie, Munich

210 Dark Still-Life (The Secret) 1911
oil on canvas 30½ x 39½ in [77.5 x 100 cm]
dated 13.*IV*.11
lent by the Städtische Galerie, Munich
(plate 24)

211 Still-Life with St. George
oil on cardboard 19¾ x 26½ in [50 x 67.4 cm]
signed *Münter*
lent by the Städtische Galerie, Munich

212 Madonna with Christmas Roses 1911
oil on canvas 36½ x 27½ in [92.6 x 70.5 cm]
signed *Münter*
lent by the Städtische Galerie, Munich
(plate 28)

213 Man at Table (Kandinsky) 1911
oil on cardboard 20½ x 28½ in [51.7 x 72.2 cm]
signed *Münter*
lent by the Städtische Galerie, Munich
(plate 30)

214 Village Street in the Winter 1911
oil on cardboard 21 x 27½ in [53 x 70 cm]
signed *Münter* and dated 1911
lent by the Städtische Galerie, Munich
(plate 25)

215 Portrait of a Child in Red 1916
oil on canvas 18 x 15 in [45.5 x 38.5 cm]
signed *Mü* and dated 16
lent by the Städtische Galerie, Munich

216 Meditation 1917
oil on canvas 26 x 39½ in [66 x 100 cm]
signed *Münter* and dated 31.III.17
lent by the Städtische Galerie, Munich
(plate 26)

217 Kandinsky at the Harmonium 1906
coloured woodcut 5¾ x 4¾ in [14.6 x 12.2 cm]
lent by the Städtische Galerie, Munich

218 Portrait of Kandinsky 1906
coloured woodcut 9¾ x 5 in [24.5 x 12.5 cm]
lent by the Städtische Galerie, Munich

219 Little Rose Garden 1916
coloured woodcut 6½ x 8 in [16.5 x 20 cm]
lent by the Städtische Galerie, Munich

Jean Bloé Niestlé

220 Jack-Snipe 1909
oil on canvas 25½ x 35½ in [65 x 90 cm]
signed *J. B. Niestlé* and dated 09
lent by Bernhard Köhler, Berlin

221 Poaching Cat 1910
oil on canvas 19½ x 22 in [50 x 56 cm]
signed *J. B. Niestlé* and dated 10
lent by Bernhard Köhler, Berlin

Arnold Schönberg

222 The Red View 1910
oil and tempera on cardboard
12½ x 9¾ in [32.2 x 24.6 cm]
signed *Arnold Schönberg* and dated *Mai* 1910
lent by Gertrud Schönberg, Los Angeles

223 Hands 1910
oil and tempera on canvas
8½ x 13 in [22 x 33 cm]
signed
lent by Gertrud Schönberg, Los Angeles

Marianne von Werefkin

224 Self-Portrait c. 1906
tempera on cardboard 20 x 13½ in [51 x 34 cm]
lent by the Marianne von Werefkin-Stiftung, Ascona

225 In the Café 1910
tempera on cardboard 27 x 34½ in [68.6 x 87.7 cm]
lent by the Marianne von Werefkin-Stiftung, Ascona

226 Washerwomen c. 1910
tempera on cardboard 19½ x 24¾ in [49 x 63.5 cm]
lent by the Städtische Galerie, Munich

227 Card Players 1913
tempera on cardboard 15½ x 11¾ in [39 x 29 cm]
lent by Felix Klee, Berne

WASSILY KANDINSKY: 'DER BLAUE REITER'

(Reflections)

From: *Das Kunstblatt*, XIV, 1930, p. 57.

Dear Herr Westheim.

You have asked me for my recollections of the founding of the *Blaue Reiter*.

Today—after so many years—this wish is justified, and I am glad to be able to fulfil it.

Today—after so many years—the intellectual atmosphere in Munich—so beautiful, and despite everything so dear—has fundamentally changed. Schwabing, then so noisy and turbulent, has become silent—not a single sound can be heard from there. It is a pity for beautiful Munich, and a still greater pity for the somewhat strange, rather eccentric and self-confident Schwabing, in whose streets a person—whether man or woman (a '*Weibsbild*')—without palette, or without canvas, or without at least a portfolio, immediately attracted attention. Just like a 'stranger' in a village. Everybody painted—or wrote poetry, or composed music or danced. In every house there were at least two studios, and even if there was not always a great deal of painting done, a great deal of discussion, disputation, philosophizing, and drinking went on (this last being more dependent on the purse than on moral outlook).

'What is Schwabing?' a Berliner once asked in Munich. 'It is a northern district of the town,' said a citizen of Munich.

'Certainly not,' said another, 'it is a spiritual condition.' This was nearer to the truth.

Schwabing was a spiritual island in the great world, in Germany, but chiefly in Munich itself.

I lived there for many years. It was there that I painted my first abstract painting. It was there that I mused on 'pure' painting, or pure art. I tried to think analytically, to discover synthetic relationships, dreamed of the 'great synthesis' that was to come, felt urged to convey my thoughts not only to the island surrounding me, but to the man outside this island. I considered them fecund and necessary.

Thus out of my sketchy notes *pro domo sua* grew my first book *On the Spiritual in Art*. In 1910 it was completed, lying in a drawer, since not a single publisher had the courage to risk the publishing costs (which were low enough, after all). Even the very warm interest that the famous Hugo von Tschudi took in it was of no avail.

At this time my wish to get out a book, a kind of almanac, to which only artists should contribute articles began to take shape. I had mainly painters and musicians in mind. The corruptive separation of one art from another, and furthermore of 'art' from folk art and children's art, from 'ethnography', the firmly established walls between what I considered to be related or even identical manifestations, in a word, the synthetic relationships, gave me no peace. Today it may well appear strange that for a long time I could find no helpers, no means, simply not enough interest for this idea.

This was the time when so many 'isms' were beginning to take shape, the time that was unconscious of synthetic sensibility, and whose main interest was directed towards temperamental 'civil wars'.

Almost in a day (1911-12) two great styles of painting came into the world: Cubism and Abstract (=Absolute) painting. At the same time Futurism, Dadaism, and the soon triumphant Expressionism were born. Those were hectic times!

Atonal music, and its then universally booed exponent Arnold Schönberg, excited the emotions no less than the 'isms' in painting already mentioned.

I met Schönberg at that time and immediately found in him an enthusiastic supporter of the *Blaue Reiter* idea. (Our contact was, at the time, limited to correspondence, personal acquaintance followed somewhat later.)

I was already in contact with a few eventual contributors. It was the *Blaue Reiter* of the future, still without any chance of realization.

And then Franz Marc arrived from Sindelsdorf.

One discussion was sufficient: we understood one another completely. I found in this unforget-

table man a then most unusual type of artist (is it less unusual today?) who could see far beyond parochialism and who was not so much outwardly as inwardly opposed to hampering, inhibiting traditions.

The publication of 'On the Spiritual in Art' by R. Piper I owed to Franz Marc: he paved the way.

For long days and evenings, and now and then late into the night, we discussed our plans. It was crystal-clear to both of us from the beginning that we should have to be strictly dictatorial: complete freedom from the realization of the idea. Franz Marc brought with him the very young August Macke, an enthusiastic helper. We assigned to him the task of collecting mainly the ethnographical material, and helped him in this. He carried out his job brilliantly, and was then asked to contribute an article on masks, which he did with equal brilliance.

I took care of the Russians (painters, composers, and theoreticians), and translated their articles.

Marc brought a great deal of material back with him from Berlin—it originated from the *Brücke* which was just being formed and which was completely unknown in Munich.

'Artist, create, don't talk!' This was the reply of some artists who refused our request to contribute articles. That, however, belonged to the negative chapter of refusals, antagonism, and outrage, which shall here remain unsung.

It was urgent! Even before the publication of the book Franz Marc and I organized the first exhibition of the *Redaktion des Blauen Reiters*[1] in the Thannhauser Gallery—the basis being the same as that of the almanac: no propagation of a definite exclusive 'direction', the presentation of the most diverse manifestations of the new painting on an international basis and—dictatorship. '. . . how the inward desire of the artists manifests itself', I wrote in the preface.

The second (and last) exhibition was one of graphic art in the newly opened Hans Goltz Gallery; about two years ago, shortly before his death, Goltz wrote to me with great enthusiasm about that wonderful time.

My neighbour in Schwabing was Paul Klee. He was then still very 'small'. With justifiable pride, however, I can claim that I already sensed his future greatness in his then quite small drawings (he hadn't yet started to paint). A drawing of his may be found in the *Blaue Reiter*.

I should mention also Franz Marc's extremely generous patron, Bernhard Koehler. Without his helping hand, the *Blaue Reiter* would have remained a beautiful Utopia, as would Herwarth Walden's 'First German Autumn Salon', and many other things.

I planned to juxtapose art and science in the next volume of the *Blaue Reiter*: origin, development of working methods, purpose. Today I am even more conscious than I was then of how many smaller roots lead back to a single large one—work for the future.

But then came the war and swamped these modest plans with everything else.

What is—inwardly!—essential, however, can be postponed, but cannot be torn out by the roots.

With best wishes,

Yours,

KANDINSKY

KANDINSKY: CONCERNING THE SPIRITUAL IN ART

Munich, 1912, pp. 4, 25, 43.

Only just now awakening after years of materialism, our soul is infected with the despair born of unbelief, of lack of purpose and aim. The nightmare of materialism, which turned life into an evil, senseless game, is not yet passed; it still darkens the awakening soul. Only a feeble light glimmers, a tiny point in an immense circle of darkness. This light is but a presentiment; and the mind, seeing it, trembles in doubt over whether the light is a dream and the surrounding darkness indeed reality. This doubt and the oppression of materialism separate us sharply from primitives. Our soul rings cracked when we sound it, like a precious vase, dug out of the earth, which has a flaw. For this reason, the primitive phase through which we are now passing, in its present derivative form, must be short-lived.

The two kinds of resemblance between the forms of art of today and of the past can be easily recognized as diametrically opposed. The first, since it is external, has no future. The second, being internal, contains the seed of the future. After a period of materialistic temptation, to which the soul almost succumbed, and which it was able to shake off, the soul is emerging, refined by struggle and suffering. Cruder emotions, like fear, joy and grief, which belonged to this time of trial, will not longer attract the artist. He will attempt to arouse more refined emotions, as yet unnamed. Just as he will live a complicated and subtle life, so his work will give to those observers capable of feeling them emotions subtle beyond words.

The observer of today is seldom capable of feeling such vibrations. He seeks instead an imitation of nature with a practical function (for example, a portrait, in the ordinary sense) or an intuition of nature involving a certain interpretation (e.g. 'impressionist' painting) or an inner feeling expressed by nature's forms (as we say, a picture of 'mood').[1] When they are true works of art, such

[1] We invented the name *Der Blaue Reiter* while sitting around the coffee table in the bower at Sindelsdorf: we both loved blue, Marc as to horses, and I as to riders. Thus the name originated naturally. And Mrs Maria Marc's wonderful coffee then tasted even better.

[1] Alas, this word, which in the past was used to describe the poetical aspirations of an artist's soul, has been misused and finally ridiculed. Was there ever a great word that the crowd did not try immediately to desecrate?

forms fulfil their purposes and nourish the spirit. Though this remark applies to the first case, it applies more strongly to the third, in which the spectator hears an answering chord in himself. Such emotional chords cannot be superficial or without value; the feeling of such a picture can indeed deepen and purify the feeling of the spectator. The spirit at least is preserved from coarseness: such pictures tune it up, as a tuning fork does the strings of a musical instrument. But the subtilization and extension of this chord in time and space remained limited, and the potential power of art is not exhausted by it.

The word is an inner sound. It springs partly, perhaps principally, from the object denoted. But if the object is not seen, but only its name heard, the mind of the hearer receives an abstract impression only of the object dematerialized, and a corresponding vibration is immediately set up in the 'heart'. Thus a green, yellow, or red tree in a meadow are accidental realizations of the concept tree which we formed upon hearing the word.

The apt use of a word (in its poetical sense) its repetition, twice, three times, or even more frequently, according to the need of the poem, will not only tend to intensify the internal structure but also bring out unsuspected spiritual properties in the word itself. Further, frequent repetition of a word (a favourite game of children, forgotten in later life) deprives the word of its external reference. Similarly, the symbolic reference of a designated object tends to be forgotten and only the sound is retained. We hear this pure sound, unconsciously perhaps, in relation to the concrete or immaterial object. But in the latter pure sound exercises a direct impression on the soul. The soul attains to an objectless vibration, even more complicated, I might say more transcendent, than the reverberations released by the sound of a bell, a stringed instrument, or a fallen board. In this direction lie great possibilities for the literature of the future. This verbal potency has already been used in an embryonic form in *Serres Chaudes*. An ostensibly neutral word in its felt quality will become sombre as Maeterlinck uses it. A familiar word like 'hair', used in a certain way, intensifies an atmosphere of sorrow or despair. This is Maeterlinck's method. He makes us realize that thunder, lightning and a moon behind driving clouds are external, material means, which on the stage, even more than in nature, resemble the bogey-man of childhood: imaginings.

Inner forces do not lose their strength and effect so easily.[1] A word which has two meanings, the first direct, the second indirect, is the material of poetry and literature, which these arts alone can manipulate and through which they speak to the soul.

[1] A comparison of the work of Poe and Maeterlinck shows the course of artistic transition from the material to the abstract.

Something similar may be seen in the music of Wagner. His famous *Leitmotiv* is an attempt to give personality to his characters by something more than theatrical paraphernalia, make-up and light effects. His method of using a definite *Motiv* is a musical method. It creates a spiritual atmosphere by means of a musical phrase which precedes the hero, which he seems to radiate from any distance.

Musical sound acts directly on the soul and finds an echo there, since music is innate in man.

'Everyone knows that yellow, orange, and red suggest ideas of "joy and plenty" ' (Delacroix).

The above quotation shows the deep relations among the arts, and especially between music and painting. Goethe said that painting must consider this relation its ground, and by this prophetic remark he foretold the position of painting today. Painting stands, in fact, at the first stage of the road by which it will, according to its own possibilities, grow in the abstract sense and arrive finally at painterly *composition*.

FRANZ MARC: APHORISMS

Written at the front in the early months of 1915.

1.
Everything has its shell and kernel, semblance and being, mask and truth. The fact that we only grope at the shell, instead of seeing into the being of things, that we are so blinded by the mask of things, that we cannot find the truth—how does that refute the inner definiteness of the things?

25.
In the twentieth century we shall live amongst strange faces, new pictures, and unheard-of sounds.

Many who are not filled with an inner passion will freeze and withdraw to the remnants of their memories. Woe to the demagogues who try to drag them out. Everything has its season, and the world has time.

31.
Traditions are a splendid thing; but they should be created, not lived on.

39.
The creative man honours the past by leaving it in peace and not by living on it. It was the tragedy of our fathers that they wanted, like the alchemists, to make gold out of venerable dust. In doing so they lost their 'fortune'. They ran the gamut of past cultures and lost the ability to create their own.

56.
Our old world of sensibility has slowly been eroded by the development of world knowledge; our poetic

and plastic vision has been completely altered. What was at one time grasped as 'subject matter' by our passion, is now analysed by us into simple numerical relationships and vibrations. (This is also the reason for the understandable, but also rightly criticized poverty and emptiness of many modern, supposedly modern pictures.)

We no longer stop there. Our passion no longer sentimentally fights against the things, but looks for an escape, for its 'taming through form' in the profound pictures that disclose the newly-comprehended natural laws before our astonished eyes.

67.
Humbly, almost hopelessly, the idea of an art of 'pure form' developed some years ago. Its own justification hid behind apparent reasons and theories which did not provide the daring and purity of the new works with good company. Nobody had the courage to say simply that the justification lay in the new European outlook, in a new *Weltanschauung*, and that we were already living in the light of the new vision that—sooner or later—would reshape our art.

The path is strewn with misunderstandings. I shall only speak of one, which I have recognized as one of the worst: the habit of playing off, with a particularly cunning expression, the 'How' in art against the 'What'. This argument presupposes that there could be no question at all of calling something art where the 'How', the quality in art, is missing. It would at the most be a call for the dilettantes, since artists are only concerned with the 'What', the content.

78.
Today we are replacing the use of natural law as an artistic means with the religious problem of the new content. The art of our epoch be doubtless closely analogous to the art of past, primitive times, though without the formalistic relationship which some archaists today are pointlessly striving for. It is equally certain that our age will be followed by another epoch of cooler maturity which, in turn, will again set up formal artistic laws (traditions) parallel to the contemporary happenings in the very far-off mature, late-European age.

82.
I saw the picture that is reflected in the eyes of the moorhen when it dives: the thousand rings that enclose every small life, the blue of the whispering sky, absorbed by the lake, ecstatic reappearance in a different place—see, my friends, what pictures are: reappearance in different place . . .

AUGUST MACKE: THE MASKS

From: *Der Blaue Reiter*. Editors: Kandinsky/Franz Marc, Munich 1912, p. 21.

A sunny day, an overcast day, a Persian spear, a sacred vessel, a heathen idol, and a wreath of everlasting flowers, a Gothic church and a Chinese junk, the bows of a pirate ship, the word pirate, and the word holy, darkness, night, spring, cymbals and their sound and the firing of battleships, the Egyptian sphinx and the patch on the cheek of a Parisian coquette.

The lamplight in Ibsen's and Maeterlinck's works, paintings of village streets and ruins, the mystery plays of the middle ages and the scaring of children, a landscape by van Gogh and a still-life by Cézanne, the hum of propellers and the whinnying of horses, the battle cry in a cavalry charge and the war paint of the Indians, the 'cello and the bell, the shrill whistle of the locomotive and the cathedral-like atmosphere of a beech wood, the masks and stages of the Japanese and Greeks and the mysterious, muffled drumming of the Indian fakir.

Is not life more important than food, and the body more important than the clothing?

Incomprehensible ideas express themselves in comprehensible forms. Comprehensible as star, thunder, flower, as form, through our senses.

The form is our secret, because it is the expression of secret forces. Only through the form can we divine the secret powers, the 'invisible God'.

The senses are our bridge from the incomprehensible to the comprehensible. To look at plants and animals means to sense their secret. To hear thunder means to sense its secret. To understand the language of form means to be closer to the secret, to live. To create forms means to live. Are not children, who create directly from their mysterious sensibility, more creative than mere copiers of Greek form? Are not the natives artists, who have their own form, as strong as the phenomenon of thunder?

Thunder expresses itself, the flower, every force, expresses itself as form. And so does man. Something drives him as well, to find words for conceptions, clarity from obscurity, consciousness from unconsciousness. That is his life, his work.

PAUL KLEE: ON MODERN ART

Notes for a speech at the opening of an exhibition of modern art in Jena, 1924. Berne, 1945.

Let me use a metaphor, the metaphor of a tree. The artist has concerned himself with this variform world, and, let us assume, he has adjusted himself to a certain extent; quite quietly. He is well enough adjusted to bring some order into the fleeting manifestations and experiences of this world. I

should like to compare this orientation concerning nature and life, this interwoven and ramified order, to the roots of a tree.

From these roots the sap rises to the artist, to pass through him and through his eyes.

Thus he takes the place of the trunk.

Pressed and moved by the power of the rising sap, he passes the things seen into his work.

Just as the crown of a tree spreads itself visibly to all sides in time and space, so does the work. Nobody would ever ask that the tree should form its crown exactly as its roots. Everyone will understand that there can be no exact mirror view between below and above. It is evident that the different functions in various basic spheres will produce lively variations.

But people nevertheless try at times to forbid the artist, of all people, to vary from the original, although the composition alone demands that he should. He has even been accused of inability and intentional falsification.

And yet he does nothing but fulfil his function as trunk, and collects and passes on that which came from below. Neither serving nor governing, only mediating.

He thus occupies a truly modest position. And the beauty of the crown is not he himself, it has only passed through him. (p. 11.)

Now to business, to the dimensions of the picture.

I have spoken of the relationship between crown and roots, between work and nature, and have explained the difference between the two spheres of earth and air, and between the different functions of the lower and the upper regions.

The work of art, which I compared to the crown of a tree, is the result of the necessity for distortion which comes from the contact with the specific dimensions of the pictorial. For that is the aim of the rebirth of nature.

What are then these specific dimensions?

To begin with, there are more or less limited formal things, such as line, intermediate tones, and colour.

The line is the most limited, being a matter of measurement alone. Its characteristics are longer or shorter lengths, obtuse or acute angles, radii, focal distances. Always measurable things! Measurement is the characteristic of this factor, and where the measurability is doubtful the line has not been used with absolute purity.

The tonalities, or, as they are also called, the intermediate tones, the many gradations between black and white, are of a somewhat different nature. This second factor is concerned with questions of weight. The one grade consists of denser or less dense white energy, another is more or less saturated with black. Each is gradated within itself. Apart from this, there are the black ones in relation to a white norm (on a white ground), the white ones in relation to a black norm (on the blackboard), or both together in relation to a medium grey norm.

Thirdly, there are the colours which apparently show quite different characteristics. For one cannot evaluate them fully either by measurement or by weighing: where measurement and weighing can no longer find any difference between, for example, a pure yellow and a pure red area of the same size and the same degree of brightness, there is still one outstanding difference which we label with the words yellow and red.

In the same way one can compare salt and sugar, except for their saltiness and sweetness.

I would therefore like to call the colours qualities.

As we have seen, we have formal means of measurement, weight and quality, which, despite their fundamental differences, are nevertheless connected.

The way in which they are connected can be seen from the following short analysis.

Colour is primarily quality. Secondly it is weight, since it has not only a quality of colour, but also a quality of brightness. Thirdly it is also a measurable quality, for in addition to the values mentioned it has its boundaries, its size, its area, its measurability.

The intermediate tone is firstly weight, and secondly, in its expansion or limitation, it has a measurable quality.

The line, however, has only measurable qualities. (p. 17.)

While the artist is doing his utmost to group the formal elements together as logically as possible, so that each one is given its essential place and does not encroach on the others, a lay spectator says devastatingly: it still doesn't look at all like uncle! The painter says to himself—if he has sufficient self-discipline—'to hell with uncle! I must get on with the essentials'. . . (p. 29.)

I should now like to examine the dimensions of things in a new light, and try to show why the artist often arrives at an apparently arbitrary 'deformation' of the natural object. It should be realized that he does not attach such primary importance to the natural appearance of the object as do the many realists who like to practice criticism.

He does not feel himself so strongly bound to these realities, because he does not see the essence of the natural creative process in these end-forms. To him the formative powers are much more important than the end-forms.

He is perhaps, without necessarily wanting to be, a philosopher. And if he does not declare this world, like an optimist, to be the best of all worlds, and also if he does not say that this world surrounding us is too bad to be taken as an exemplar, he would yet say: 'This world that we can see is not the only one in existence!' (p. 41.)

Thus he looks at the things which nature presents him with, with penetrating eyes.

The deeper he looks, the easier it is for him to relate the contemporary views to the past, and the more the exclusive importance of creation as genesis impresses itself upon him in place of a finished picture of nature.

He then allows himself that thought that it is unlikely that creation is already complete, and, in doing so, extends that world-creative effort from backwards to forwards. Thus lending genesis permanency.

He goes still further.

He says to himself, remaining earthbound: this world has looked different in the past and will look different again in the future.

With regard to the non-terrestrial, however, he says: completely different forms may have developed on other planets. Such versatility in the natural ways of creation is a good training in form.

It can profoundly move the creator, and, versatile himself, he will nurture the freedom of development in his own creative work. Taking this into consideration, one cannot blame him if he considers the contemporary stage of the visible world he happens to have been born into as accidentally retarded in time and place, all too retarded in comparison with his deeper vision and quicker emotions.

And is it not true that just the relatively small change of a view through a microscope presents the eye with pictures which we would all declare fantastic and eccentric if, without the intelligence to understand them, we saw them somewhere quite accidentally?

Mr X, however, would clamour, enraged by such a picture in a sensational magazine: these are supposed to be natural forms? They are nothing but bad handicraft.

Is the artist then concerned with microscopy, history, palaeontology?

Only comparatively, only for the sake of versatility, not for the sake of keeping a scientific record of faithfulness to nature.

Only for the sake of freedom.

For the sake of a freedom which does not lead to specific phases of development which at some stage occurred or will occur in nature, or which might be found replicated on other stars (this might some time be demonstrable).

For the sake of a freedom which only claims a right to the same versatility enjoyed by nature. From example to archetype!

Notes on the Artists

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The most informative book about the Blue Rider group is Lothar G. Buchheim, Der Blaue Reiter, *Feldafing* 1960.)

ALBERT BLOCH
Born August 2, 1882, St. Louis, Mo, U.S.A. Lives in Lawrence, Kansas, U.S.A.

Studied in St. Louis and Munich, exhibited with the Blue Rider group and at the Goltz Gallery. Until 1920 in Munich; then returned to the United States.

DAVID BURLIUK
Born July 22, 1882.

Studied first with Cormon in Paris, then with Diez and Archipoff in Munich. Belonged to the 'Fauves' of Russia and wrote about the group in the *Blaue Reiter* Almanac. Exhibited with the Blue Rider group in 1911. After the First World War travelling in Russia, Japan and Europe.

HEINRICH CAMPENDONCK
Born November 3, 1889, in Krefeld; died May 9, 1957, in Amsterdam.

Pupil of Thorn-Prikker in Krefeld. In 1911 met Macke and Marc and moved to Sindelsdorf in Upper Bavaria. Participated in the first exhibition of the Blue Rider group. Since 1916 in Seeshaupt on Lake Starnberg. 1926 Professor at the Düsseldorf Academy. Dismissed in 1933. Went to Holland and became Professor of the Rijksakademie van Beeldende Kunsten in Amsterdam.

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ALEXEJ VON JAWLENSKY
Born March 13, 1864, in Kuslowo, Province of Twer, Russia; died March 15, 1941, at Wiesbaden.

After training at the military academy, as lieutenant to Moscow, 1884, transferred to St. Petersburg, 1889; there he studied at the Academy under Rjepin. Left the army as captain, 1896, and went to Munich with Marianne von Werefkin. Studied at the Azbé School. Met Kandinsky and Father Willibrod Verkade. 1909 member of the New Artists' Association. Went to Switzerland, 1914, where he painted his *Variations on a Landscape Theme*. 1917 Zurich. 1921 Wiesbaden. Joined the group of the *Blaue Vier*, 1924. From 1929 on, progressive arthritis. 1934-38 painted the small abstract heads (*Meditations*).

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WASSILY KANDINSKY
Born December 5, 1866, in Moscow, Russia; died December 13, 1944, in Paris.

Studied law and economics in Moscow. 1897 studied art with Azbé in Munich, later with Stuck at the Academy. 1901 President of the Artists' Association 'Phalanx', and until 1903 teacher at their private art school. 1904-8 travels with Gabriele Münter, 1908 back in Munich, 1909 founding of the 'New Artists' Association'; 1911 resignation, together with Münter and Marc. Exhibition of the *Blaue Reiter* and publication of the Almanac the following year. 1914 Switzerland; 1916 to Moscow. 1918 member of the art committee at the People's Commissariat and teacher at the State Workshops for Arts and Crafts in Moscow. 1919 director of the State Museum for Painting. By 1921 he had established or enlarged more than thirty provincial museums. 1920 teacher of theory of art at Moscow University. Back in Germany from the end of 1921. 1922 *Bauhaus*, Weimar, later Dessau. After the closing of the *Bauhaus* through

the National Socialists in 1933, to Paris; participated in the activities of the group '*Abstraction—Création*'. 1939 became naturalized in France.

Own Writings: *Über das Geistige in der Kunst* (written in 1910), Munich 1912.—*Der Blaue Reiter*, edited by W. K. and Franz Marc, Munich 1912.—*Klänge*, Munich (1913).—*Rückblicke*, Berlin, 1913. *Punkt und Linie zur Fläche*, Bauhausbücher IX, 1926.—*Franz Marc*, Paris 1936.—List of publications and reprints of the most important ones in *Essays über Kunst und Künstler*, edited and with a commentary by Max Bill, Stuttgart 1955.

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EUGEN KAHLER
Born January 6, 1882, in Prague; died December 13, 1911, in Prague.

As a boy had drawing lessons in Prague. 1901-5 in Munich, studying at the Knirr School, later, at the Academy, under Stuck. 1906 Berlin. 1907 Paris. Many journeys in Europe and Asia until 1910. Shortly before his death he joined the Blue Rider group.

Bibliography: W. Kandinsky, *E.K.*, in *Der Blaue Reiter*, Munich 1912, p. 53.

PAUL KLEE
Born January 18, 1879, at Münchenbuchsee near Berne, Switzerland; died June 29, 1940, at Muralto near Locarno.

His father was a musician from Bavaria, his mother a native of Basle. He played in the Berne orchestra already when still a boy, but then turned to painting. 1898 attended the L. Knirr school of painting in Munich; 1900 pupil of Stuck. 1901 journey to Italy. 1902-6 Berne. 1903-5 drawings and etchings, partly influenced by Hodler. 1906 moved to Munich, artistic relationship to Kubin. 1911, met the members of the New Artists' Association. 1912 journey to Paris, meeting with Delaunay, whose essay on light he translated. 1912 participation in the exhibition of the *Blaue Reiter*. 1914 charter member of the New Munich Secession. April 1914 journey to Tunisia with Macke and Moilliet. 1916-18 noncombatant soldier. 1920 one-man show at H. Goltz, Munich. 1921 appointed to the *Bauhaus* by Gropius. 1924 member of the group *Die Blauen Vier*. 1925 participation in the first exhibition of the Surrealists in Paris. 1929 journey to Egypt. 1930 appointed to the Düsseldorf Academy by Kaesbach. Dismissed in 1933; moved to Berne.

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ALFRED KUBIN
Born April 10, 1887 in Leitmeritz (Bohemia); died August 20, 1959, in Zwickledt (Austria).

1898 in Munich, studying the old masters. A very short time at the Munich Academy. Since 1906 permanent residence in Zwickledt. 1907 journey to Dalmatia, 1909 to the Balkan countries. Exhibited in 1912, with the Blue Rider group.

Own Writings: *The Other Side*, Munich 1908 (important novel of an autobiographical nature).

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AUGUST MACKE
Born January 3, 1887, at Meschede on the Ruhr; killed in action September 26, 1914, near Perthes in the Champagne, France.

1904-5 studied at the Düsseldorf Academy, then at the Düsseldorf School of Arts and Crafts with Ehmke. 1907 first journey to Paris, with Bernhard Koehler, the uncle of his future wife. During the winter, in Berlin studying with Corinth. 1908 second journey to Paris. 1909-10 at Tegernsee. In contact with the New Artists' Association, Munich. Friendship with Marc. On the staff of the *Blaue Reiter* Almanac. Participation in their exhibition. 1912 Bonn. Participation in the organization of the *Sonderbund* exhibition in Cologne. In September, together with Marc, visit to Delaunay. 1913 for eight months at Lake Thun, Switzerland. April 1914 to Tunisia with Klee and Moilliet. Drafted into the army in August.

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FRANZ MARC
Born February 8, 1880, in Munich; killed in action, March 4, 1916, at Verdun, France.

Studied philosophy and theology at Munich University first, then studied with Hackl and Wilhelm von Diez at the Munich Academy in order to become a painter. 1903 journey to France without any immediate artistic result. In 1910 he settled at Sindelsdorf, Upper Bavaria; friendship with Macke and acquaintance with Bernhard Köhler, who gave him 200 marks a month to be set off against pic-

tures. 1911 marriage with Maria Franck, who became the trustee of his work after his death. 1911 member of the New Artists' Association, which he left in November to found the *Blaue Reiter*. The group's first exhibition was followed by the Almanac. 1913 participation in the organization of the First German Autumn Salon in Berlin. 1912, with Macke to Paris to visit Delaunay. 1914 moved to Ried near Benediktbeuren. Then military service.

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GABRIELE MÜNTER

Born February 19, 1877, in Berlin, lives at Murnau. Early youth spent in Westphalia, Coblenz, and travelling in the U.S.A. 1901-2 School of the Munich Association of Female Artists with Angelo Jank. 1902 at the 'Phalanx', first with Hüsgen in the modelling class, then with Kandinsky. 1904-8 journeys with Kandinsky to Holland, Tunisia, Dresden, Belgium, Rapallo, Paris, Switzerland, Berlin, Upper Bavaria, and Salzkammergut. 1908 with Kandinsky to Murnau on Staffelsee, Upper Bavaria, where she still lives in the same house. 1909 charter member of the New Artists' Association, Munich. November 1911, resignation, together with Kandinsky and Marc, and exhibition of the *Blaue Reiter*. 1913 participation in the first German Autumn Salon, Berlin. 1914 with Kandinsky to Switzerland and dissolution of the joint household with Kandinsky in Munich. 1918-20 Copenhagen. 1920-7 travels to Munich, Murnau, Cologne, Berlin, Ticino and Engadine. 1929-30 France. Since 1931, with few interruptions, permanently at Murnau.

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JEAN BLOÉ NIESTLÉ

Born August 16, 1884, in Neuchâtel (Switzerland). Died February 2, 1942 in Paris.

Studied in Nürnberg, met Franz Marc in 1904, later followed him to Sindelsdorf, Upper Bavaria. Exhibited with the Blue Rider group in 1911. After the first world war moved to Seeshaupt on Lake Starnberg, later to France.

ARNOLD SCHÖNBERG

Born September 13, 1874, in Vienna; died July 14, 1951, in Los Angeles.

Musician. Invented dodecaphonic music. Lived for a time in Munich and exhibited some paintings with the Blue Rider group in 1911. In the Almanac *Der Blaue Reiter* he published (in facsimile) Herzgewächse (M. Maeterlink) for soprano, celesta, harmonium and harp. 1925-33 at the Academy in Berlin; dismissed in 1933; 1934-40 at the Conservatoires in Los Angeles and Boston.

Bibliography: W. Kandinsky. *Arnold Schönberg*, München 1912; Josef Ruter, *Das Werk A.S's*, Kassel 1959.

MARIANNE VON WEREFKIN

Born August 29, 1860, in Tula (Russia); died 1938, in Ascona (Switzerland).

In 1886 she became a pupil of Rjepin and had private lessons in his studio. In 1891 became acquainted with Jawlensky with whom she went to Munich in 1896. In Marianne von Werefkin's 'salon' the New Artist's Association was founded, Kandinsky being elected president. 1907-9 spent the summer months together with Jawlensky, Kandinsky and Münter in Murnau. 1914 left Germany together with Jawlensky and took refuge at St. Prex on Lake Geneve. Moved to Zurich in 1917 and in 1918 to Ascona where she stayed until her death.

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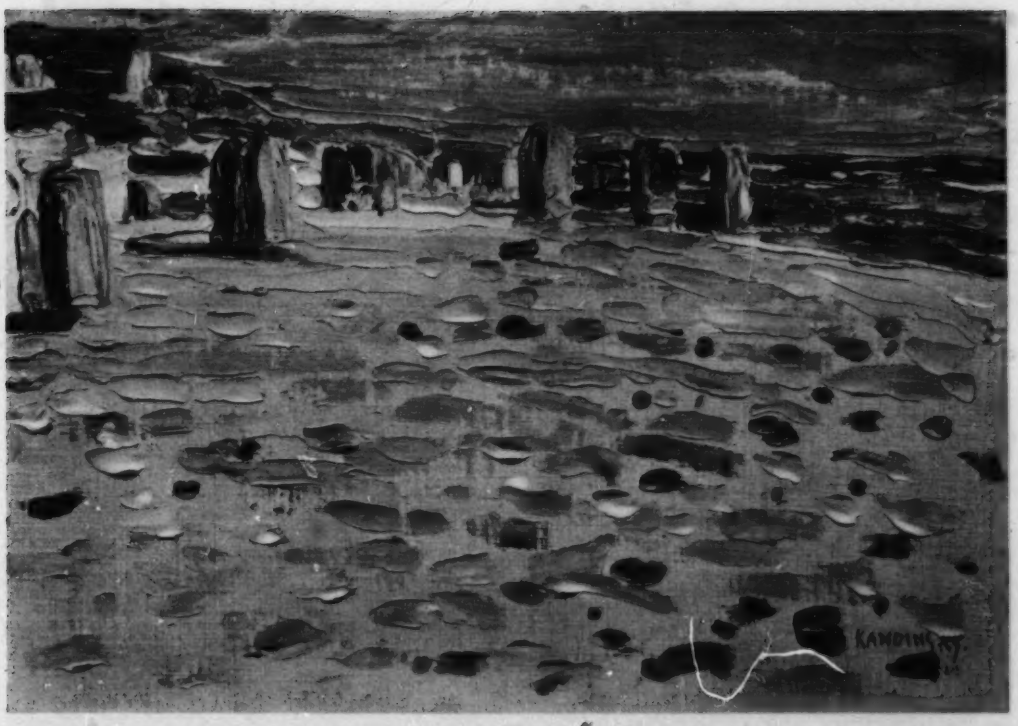
1 Kandinsky *Mountain* (49)

2 Kandinsky *Romantic Landscape* (56)

3 Kandinsky *Improvisation—Deluge* (63)

4 Kandinsky *Large Study for Campbell panel* (68)



5 Kandinsky *Wicker Beach Huts in Holland* (36)

6 Kandinsky *Riding Couple* (37)

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8 Kandinsky *Improvisation 19* (57)

9 Kandinsky *Improvisation—Klamm* (69)

10 Kandinsky *Untitled Improvisation* (70)

11 Marc *Deer in the Snow* (175)

12 Marc *Cows (Yellow-Red-Green)* (181)

13 Marc *In the Rain* (180)

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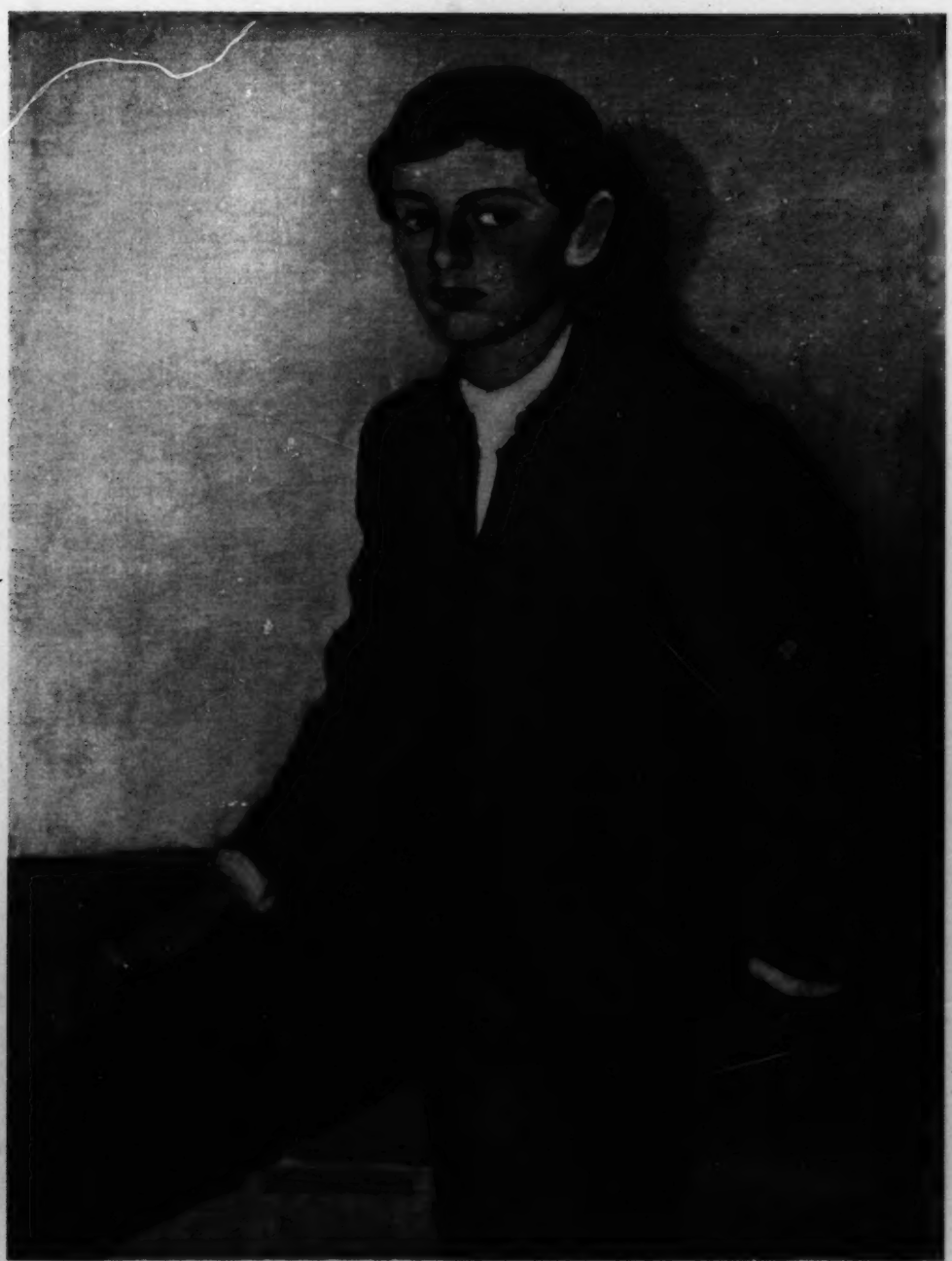
15 Marc *Little Blue Horse* (185)

16 Marc *Cats* (187)

17 Macke *Promenade* (152)



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23 Münter *Still-Life in Grey* (205)

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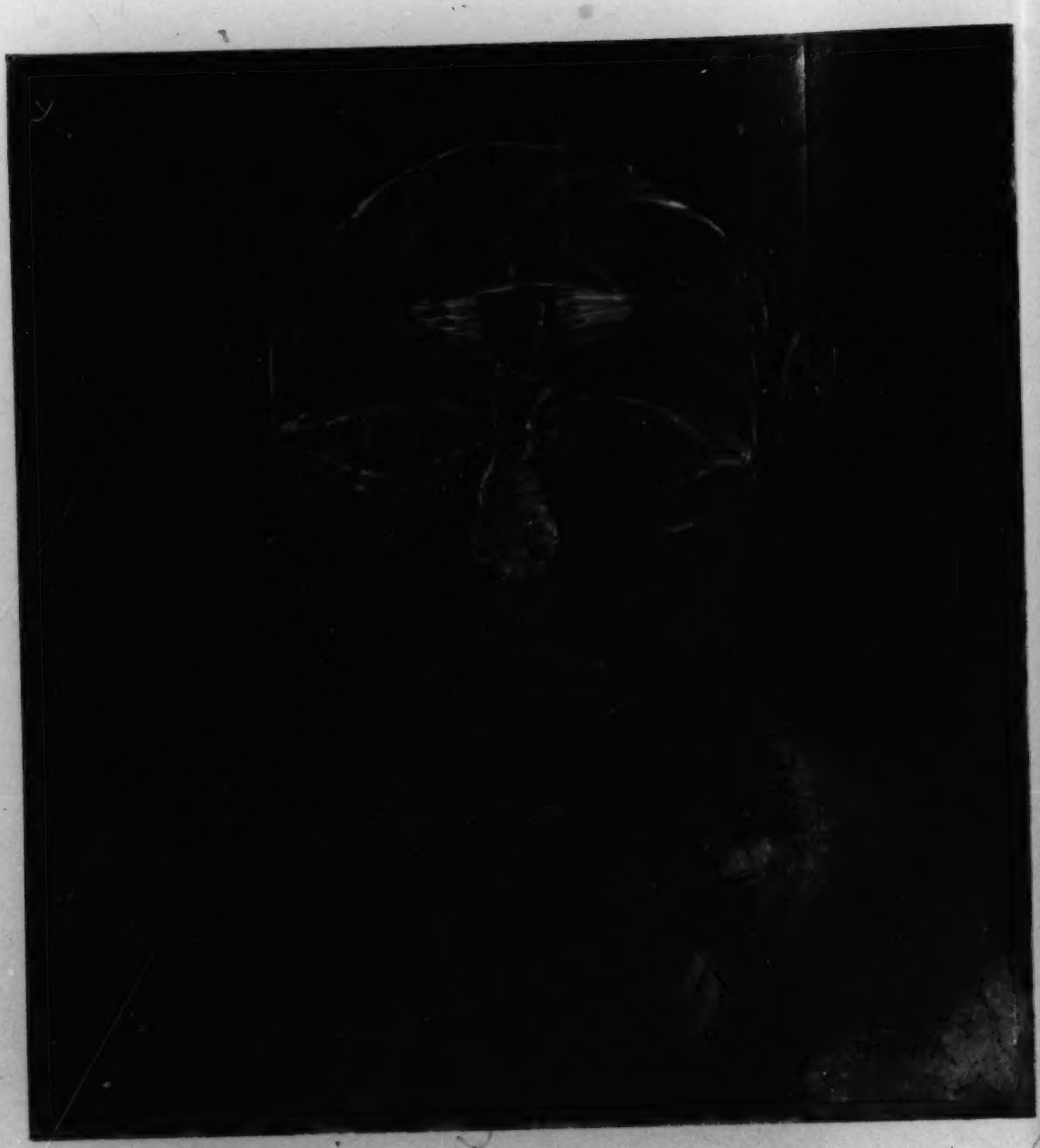
28 Münter *Madonna with Christmas Roses* (212)

29 Münter *Child in White* (206)

38 Münter *Man at Table (Kandinsky)* (213)

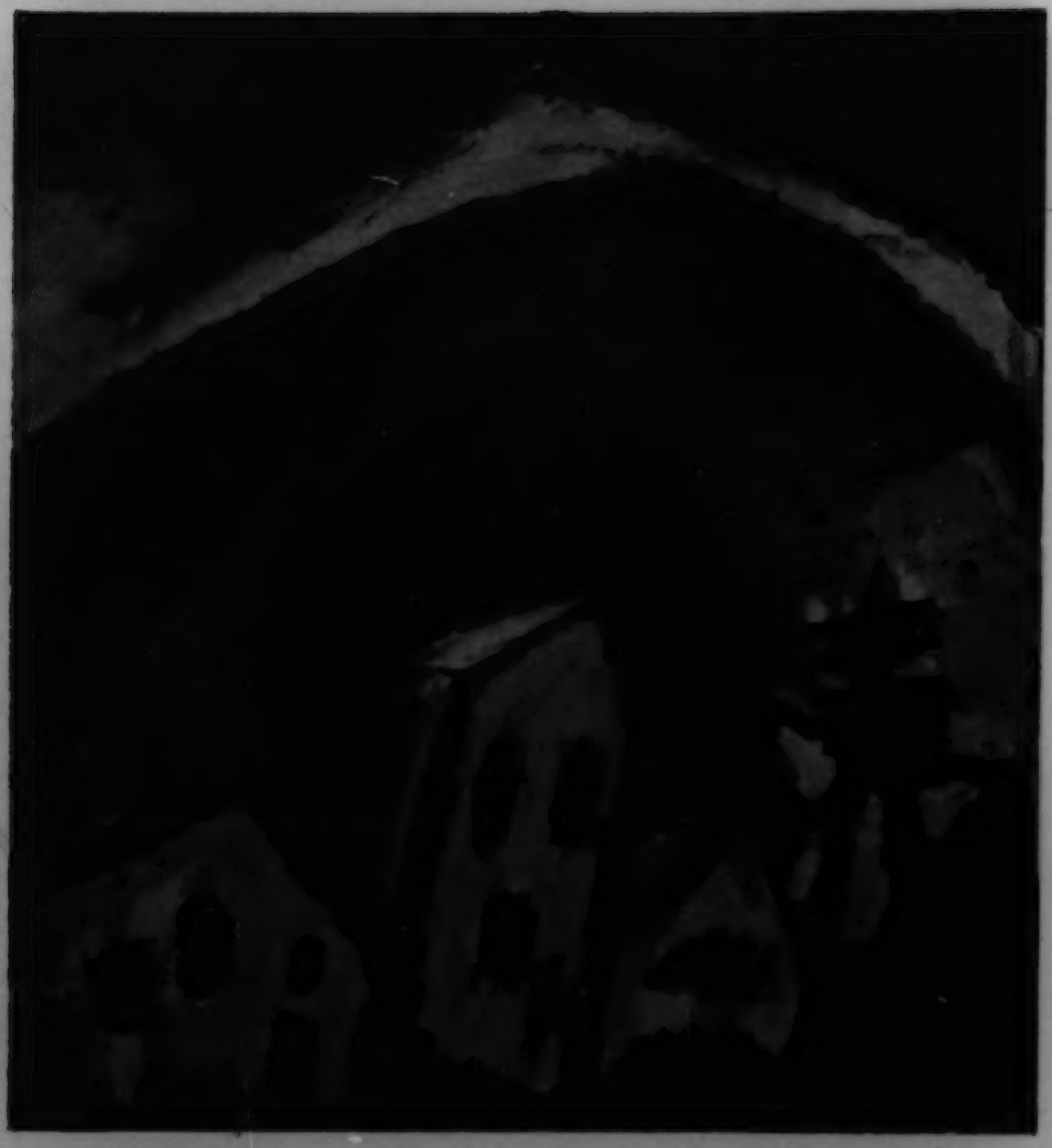
31 Klee *Female Nude* (82)



33 Klee *Flower Girl* (87)

34 Klee *Sub-tropical Landscape* (112)

35 Jawlensky *Spanish Woman with Black Mantilla*



38 Jawlensky *Oberstdorf—Winter* (19)

37 Jawlensky *Still-Life with Fruit* (12)

38 Jawlensky *Self-Portrait* (8)

38 Jawlensky *Mountain Landscape with Telegraph Poles and Red Chimneys* (14)

40 Jawlensky *Sacharoff* (25)

41 Jawlensky *Variation* (27)

42 Kubin *Tuhnderstorm* (130)

43 Campendonck *Bathers in Landscape* (4)